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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

SPECIAL EDUCATION ISSUE

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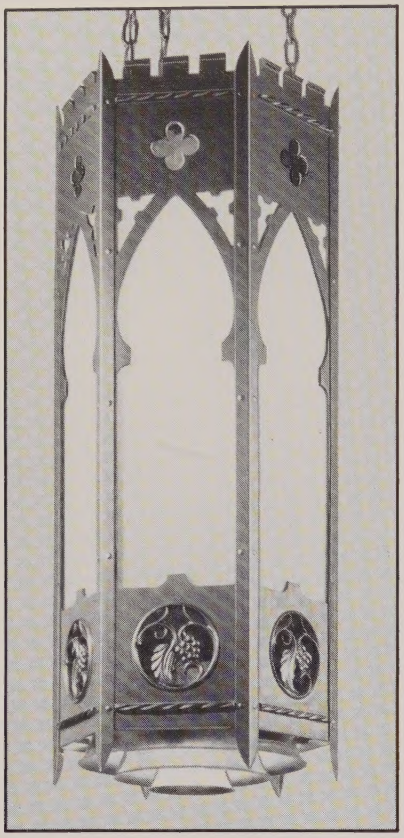

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Notes & Comments

An Important Announcement to Visual Artists

Maureen McGuire, stained glass artist and coordinator for IFRAA's expanding Art Awards Program, announces the requirements for 1990 entry. All entries should be in the form of 35mm slides and will be shown at IFRAA's National Conference in Boston in September 1990. Award winners will be published in *Faith & Form*, which is nationally circulated. In addition, beginning this year, winners will be published in a handsome folio of pages, one full 8-1/2 x 11 page per winning entry, which will also be displayed at the conference and distributed to those who attend. This exposure will be repeated at the 1991 National AIA Convention in Washington, D.C. as well as in other locations on the traveling itinerary of the IFRAA Architectural Design Program. Award winners will also have the opportunity to obtain additional quantities of their own page for individual use in brochures or resumes. A nationally prominent jury will judge all entries based on originality of design, quality of craftsmanship, appropriateness to sacred space and quality of slides. Deadline for entries is May 1, 1990. Entry forms and further information can be obtained from:

Doris Justis, Executive Secretary
Interfaith Forum on Religion, Art & Architecture
1777 Church Street, NW
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OR

Maureen McGuire, Art Awards Program Coordinator
924 East Bethany Home Road
Phoenix, AZ 85014
(602) 277-0167

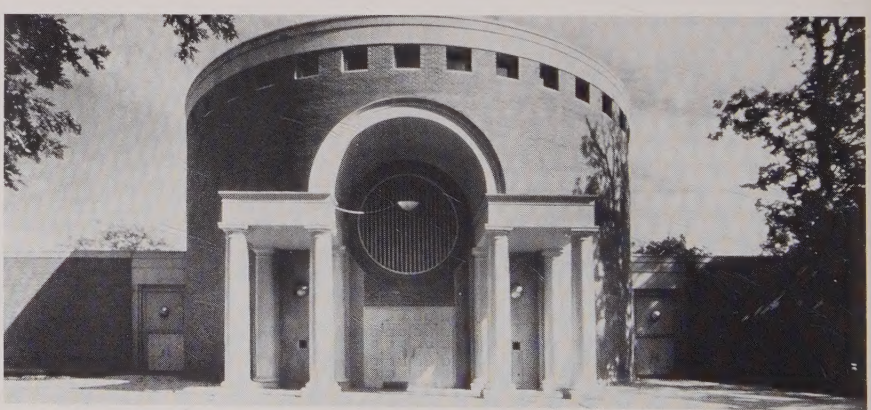
The Second A. Frank A. Wickes Architectural Award

Charles A. Albanese of Brooks and Associates was the recipient of this award given by the Disciples of Christ denomination for outstanding achievement in design for a Christian Church. Recognition was given for the sanctuary of the Saguaro Church in Tucson, Arizona and was presented at a dinner by the Disciples Board of Extension. (Photos in spring issue of *Faith & Form*.)

1989 Louis Sullivan Award for Architecture

This award is given once each two years to a U.S. or Canadian firm, not for the design of a single building but for design achievement over a span of time. At least three and no more than five buildings utilizing masonry are required. This year the winner was the Chicago firm of Hammond Beeby and Babka. One of the buildings they submitted

(*Continued on page 6*)



Addition to North Shore Congregation Israel Synagogue, Glencoe, Illinois. Architect: Hammond Beeby Babka, Chicago.

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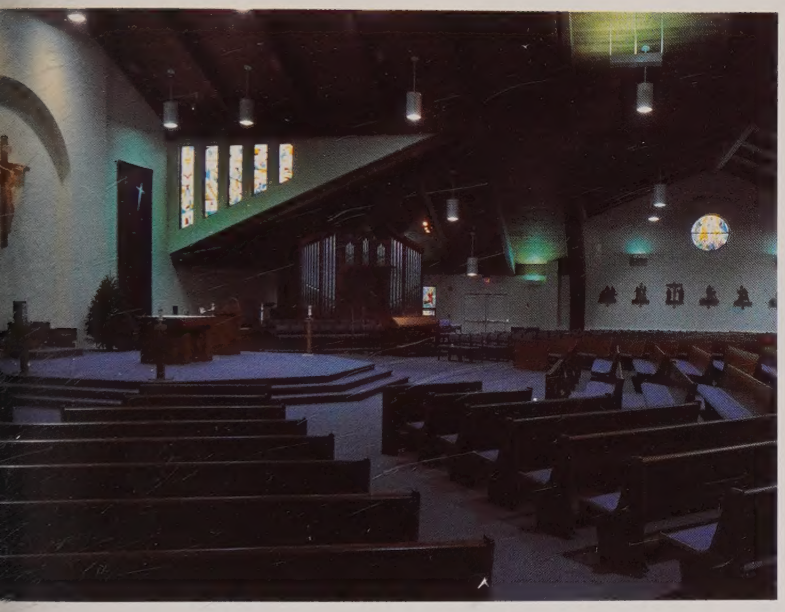

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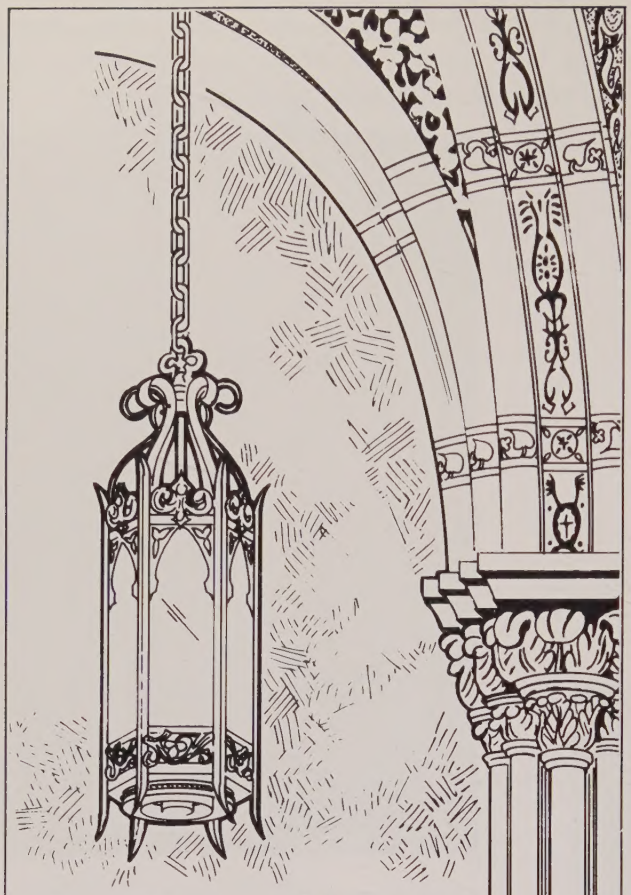

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Notes & Comments (Continued)

was the addition to the North Shore Congregation Israel Synagogue in Glencoe, Illinois.

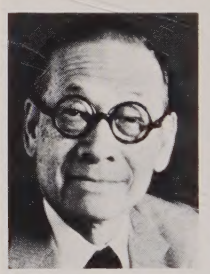
The Loss and Legacy of a Friend

Percival Goodman, one of the nation's leading designers of synagogues and a friend of IFRAA through the years, died in Manhattan on October 11. Paul Goldberger, who wrote Mr. Goodman's eulogy for the *New York Times*, described him as well known for his social thought as for his architecture. He believed passionately that the architect has a responsibility not merely to create physical forms, but also to serve as an advocate for improved social conditions.

After having taught at Columbia University School of Architecture, 1946-1971, he continued to design over 50 synagogues and to write *Communitas* with his brother, Paul Goodman, the philosopher, and *The Double E*, a treatise on the relationship of ecology to city planning. Many of his advanced ideas are now being translated into reality.

His synagogues are described by Mr. Goldberger as assertive, modernist structures that reflect Mr. Goodman's belief that the vocabulary of modern architecture can be transformed into something rich enough to express powerful religious feeling. We shall miss the power of his presence.

The Praemium Imperiale


I.M. Pei

The names of six internationally renowned artists were announced in September as winners of The Praemium Imperiale at a gala luncheon hosted by Horoaki Shikanai of the Japan Art Association, which created the awards, and David Rockefeller of the Advisory Committee. Artists in the fields of painting, sculpture, music, theatre and film will receive medals and cash of $100,000 each. It was I.M. Pei who was the winner in architecture, and who spoke at the luncheon in Rockefeller Center. Editor Betty Meyer represented IFRAA and *Faith & Form* by invitation.

IFRAA at Building Virginia '89

IFRAA was a major participant in this year's Building Virginia '89 conference held October 12-14 in Richmond, Virginia, under the leadership of Dr. John Braymer, Executive Vice President of the Virginia Society of Architects. The IFRAA program, organized by James DePasquale, AIA, of Richmond, consisted of the following presentations: a panel discussion of "Church Design Issues in the 21st Century," led by Robert Rogers, AIA; a presentation of stained glass in the Washington Cathedral by artist Rowan LeCompte, who won this year's VSAIA Allied Professional Award; a panel review of "Design Issues in Historic Churches," moderated by James DePasquale, AIA; and a tour of 19th century churches in downtown Richmond, organized by Joseph Yates, AIA, and enhanced by the depth of knowledge of Calder Loth, Senior Historian with Virginia's Department of Historic Resources.

(*Continued on page* 8)

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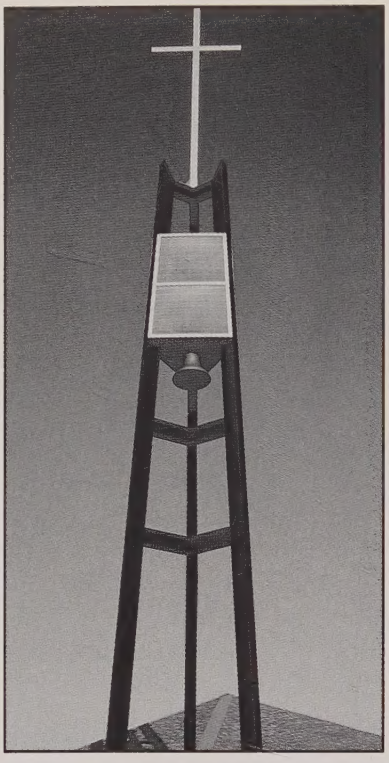

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Notes & Comments (Continued)

Due to the success of this year's program, which drew several new IFRAA memberships, we have been invited to provide an encore next year.

—*Lawrence D. Cook, AIA, IFRAA Past President*

A Rare Opportunity

For the first time since it was completed in 1711, the drawings and plans by Sir Christopher Wren for the construction of St. Paul's Cathedral in London will be displayed in a major exhibition at The Octagon. "Sir Christopher Wren and the Legacy of St. Paul's Cathedral" will arrive in the U.S. in mid-February for a three-month showing. The Octagon Gallery is operated by the American Architectural Foundation in Washington, D.C.

A New Forum for Artists and Architects

A unique, comprehensive annual sourcebook for the architectural design professions has been announced. Its goal is to advance the collaboration between qualified artists and architects and to showcase those of superior quality. The name of the book will be *Architectural Design Collaborators* and the first edition will be available at the beginning of 1990.

ADC intends to become the new industry forum for networking qualified individuals, design companies, architectural firms, and industry associations and societies. It will not only celebrate architectural design talent and the industries that support such talent, but will also stimulate creativity and confidence in artist/architect collaborations.

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THE VALUE OF GOOD BUILDING DESIGN AND THE MYTHS THAT KEEP US FROM IT

By *John Burgee*

After a hiatus of several decades, "good design" has once again become an established buzz-word in the mainstream of real estate and architecture phraseology. One cannot open a promotional brochure on a new development that does not lay claim to it, or encounter an architect who does not enthusiastically profess practicing it.

If everything promoters wrote or said about a new project's design were true, we should be surrounded by some kind of idealized built environment. It is safe to say that we are not. While significant strides have been made, the value of good design is not as accepted in reality as publicity hype would lead us to believe. There are comprehensible, if not substantive, reasons why, despite the collective desire to more consistently create good-quality buildings, we fail to do so. The major culprits are ingrained attitudes that can and must be successfully countered if we are to create better commercial buildings and, by implication, more livable downtown centers.

What Is "Good Design"?

While everyone is a critic—and definitions consequently are varied and numerous—it is most beneficial to explore the perspectives of those taste- and decision makers who are most intimately concerned with and influential within the process.

JOHN BURGEE *is a partner in John Burgee Architects, an architectural firm that has designed corporate headquarters, multi-tenant investment buildings, cultural complexes and educational, retail, and religious facilities both nationally and internationally.* *Permission was asked and granted to reprint this article on design from* Urban Land, *August 1987, published by The Urban Land Institute.*

The Aesthetic Perspective. From the perspective of the "architectural purist"—a member of a group that can include critics, members of the public, and design professionals—good design revolves primarily around aesthetic considerations: What is the overall impression of the building as a designed sculptural element in the cityscape? Does it relate well within its specific physical context, as well as to the spirit of the surrounding city? What kinds and colors of materials are employed, and how are they detailed? Where does the building fall within architectural currents and within the architect's oeuvre?

When the so-called architectural purist addresses the functional aspects of a building, it is usually through a filter of aesthetics: a building's entrance and lobby are scrutinized more for their dramatic processional qualities than for how competently they handle circulation flow, the public corridors more for their finishes and their detailing than for the logic of their placement. However, despite their approach, purists do not minimize or ignore the dictum that the most successful designs are those that seamlessly unite art and function.

The User's Perspective. While tenants/users may consider "presence" and aesthetics to be important, no amount of design quality will lure them to a building if the spaces do not work. Because use is the main reason for constructing buildings, any sensible and realistic definition of good design must also be based on a building's ability to function flexibly and economically for its tenants. Is the floorplate efficiently laid out? Are the core elements, including the mechanical systems, integrated in such a way as to maximize usable floor area? Have the communications systems been designed to enable an ease of personnel movement with a minimum of disruption to the operation of the office and its business?

In a serious quest toward creating good design, the developer and architect should be simultaneously inspired by the expectations of the purist, and guided by the practical concerns of the user. Parameters set by the former help ensure that the building makes a positive, respectful, and civilized architectural statement, while those governing the latter guarantee that the end product is functional. Aesthetics and function, of course, are inextricably linked, with one having a beneficial impact upon the other (as in a concert hall, where a pleasing environment seems to enhance its acoustical qualities).

The Economic Perspective. The final ingredient in good design rests on the ability of both the developer and the architect to produce an economical building—one in which the responsible management of time and expenses translates into rentals that are marketable and yield a reasonable profit.

All three elements of good design—loosely labeled as aesthetics, function and flexibility, and economics—are responsible for making the building marketable and profitable. Certainly, no developer or architect would disagree with this definition of good design nor with the marketing value claimed and realized for a distinctive structure. Why, then, does good design happen so rarely? If such universal agreement exists among those ultimately responsible for the quality of our built environment—on the ingredients that go into good design, as well as on the value that can be produced by it—why is it not more evident in our streetscapes?

In the postwar period, design and construction industry standards were estab-

lished that usually did not consider all aspects of good design. Improper balances were created in many instances, for example, when architects and developers gave paramount consideration to profit without giving sufficient consideration to artistic principles and objectives. Good design and good economics were viewed as being mutually exclusive, and the result was a veritable parade of ugly, banal boxes along many major U.S. thoroughfares.

Many developers—understandably—became entrenched in the idea that design per se lessens profit. They continue to operate under related misconceptions from this period that keep them from practicing not only what their promotional materials preach, but also what they ultimately would like to achieve in their buildings.

Exploding the Myths

The major misconceptions—psychological roadblocks that hold us back—are listed below:

Myth #1: Good design costs more (and thus lowers profits). If this were unilaterally true, it might properly be deduced that poor design costs less and produces greater profit. Experience does not bear this out. While poor design indubitably can cost less, it certainly does not guarantee greater profit. The salient question about good design is "Does it help produce greater profits?" A building's bottom line, logically enough, is figured on the basis of results during the many years that follow its completion. It is the Rockefeller Centers, which cost more initially, rather than the cookie-cutter Third Avenue boxes, that exemplify the most striking and profitable real estate ventures.

The Seagram's Building in New York City, to take another example, may have cost more to construct than other neighboring office buildings of its time. Seagram's, however, has fared better than office buildings sharing the same equally desirable address. Unlike many of its Park Avenue neighbors, it has consistently—throughout 30 years of alternating strong and weak markets—had a high occupancy rate and continued to command top rental dollars. (This building is successful despite the fact that its floors are notoriously small and inefficiently laid out: Seagram's is a case in which artistic merit overrides even basic functional considerations.)

Many developers nonetheless feel that good design is still beyond their economic grasp. Good design, they believe, is inextricably linked to the extensive use of expensive materials. The aesthetics of a project certainly may be enhanced by the application of a handsome granite for exterior cladding, or through the use of marble and gold leaf to highlight the lobby. Good design, however, is ultimately dependent more on how, rather than which, materials are used. Although numerous examples abound of buildings that misuse expensive materials—like the granite in the lobby of New York's Pan Am building, which is porous and not well detailed—many buildings make creative and maximum use of less expensive materials without sacrificing good design.

The design process itself is believed to cost more for well-designed buildings. But the added cost of time devoted to refining and perfecting the overall design, as well as to insisting on good detailing, again, must be amortized over the life of the project. Expenditures on design talent are not an insignificant contribution to a project's success and longevity. Consequently, while the time allocated to the design process often seems to be the

Photo by Malcolm Smith

House of Seagram, New York City.

53rd at Third, New York City

easiest to limit—in order to start the income stream earlier—this is a dangerously short-sighted and fallacious view to take.

Myth #2: Good design is too risky. It is true that good design is usually not created through blind adherence to accepted, standard formulas. Consequently, it involves a degree of risk, but the reward—a distinctive and profitable building—can more than compensate for it.

Industry gospel for high-rise office buildings calls for 20,000- to 25,000-square-foot floorplates that provide 40 feet of column-free space from windows to a central core. While variations on this efficient guideline will compromise the ease with which planning is usually done, they often also create better buildings. For example, 53rd At Third departs from the standard formula to create a structure that best accommodates the specific and unusual qualities of its site. In the process of bending the formula, Philip Johnson and I designed what we believe is a more contextual and civilized building. Its oval shape, which extends to the Third Avenue property line, maintains the streetwall along the avenue, and provides space and light where they are most needed—at the corners—while simultaneously making a memorable landmark along the blandness of Third Avenue. The building's shape certainly does not fit the standard office building mold, but it has produced, after a bit of imaginative planning, more interesting interior spaces, and provides the framework for a functional architectural statement.

The developer took a risk, but today this signature building is fully leased while other new buildings in the area remain largely empty. Other designs, based on the rigidly tried-and-true, may have been easier and more economical to construct, but this one took advantage of the site's peculiarities, and thereby enhances the structure's long-term value and marketability.

Myth #3: Good design sacrifices practical considerations. Some developers and architects believe that a building cannot have it all; that it can be attractive or it can be functional, but not both. One, it seems, cancels out the other. This is perhaps an erroneous, leftover notion from the period of the International Style, when the virtues of use and simplicity ("less is more") were seen as being dramatically opposed to the ideas of beauty and ornament.

A body of structures, however, continues to be created by prominent developers and corporations—interests concerned with image as well as economics—that belie this idea. Many such buildings are not less functional, efficient, or practical than others for having a thoughtful design presence.

Myth #4: Signature buildings violate the precepts of good urban design. While this myth is held more often by architectural critics than by developers, it is worth considering because it seems to be gaining popular currency.

Creating innovatively designed "signature" buildings, ones that aspire to make prominent, identifiable, and breakthrough statements, is not a new phenomenon. In 20th-century New York, for example, Lever House and the Woolworth, Chrysler, and Empire State Buildings did not resemble—in size or design—anything that had preceded them. Today they are not thought of as noncontextual behemoths, but are deservedly world famous, and among the city's most affectionately regarded and treasured landmarks.

It is not signature buildings per se that megalomaniacally destroy urban context, but simply poorly designed buildings—whether large or small, postmodern or of the International Style—that do so. Signature buildings, unfortunately, have been seen by some as a manifestation of the desire to "create image at all costs." While this does happen, most developers and architects do not adhere to this notion. They create buildings that,

while expressing a strong identity, nonetheless respect their immediate surroundings and the city's general tone and architectural sensibility.

Discipline Is Key

To thoroughly and successfully obliterate the validity of these myths, a project must be defined by one more ingredient: discipline. It is crucial to exercise discipline, of course, in small- as well as large-budget projects, both of whose success is based on maintaining the proper balances. But somehow many believe that in large-budget projects, there is more money to toss around, and that somehow these projects' viability is less subject to balancing costs than are projects with smaller budgets.

As the developer of Houston's Pennzoil Place, Gerald Hines commented: "To be conscious of cost, as everyone in this business must be, is one thing—but not the main thing. To be conscious enough to control cost, every step of the way, to be conscious enough to research your market . . . to research your materials, their pricing, when to buy, and in what volume—these are the main things. This is the kind of consciousness that allows brilliant buildings to be built, not the kind that prevents them."

Every aspect of the design that Philip Johnson and I created for Pennzoil Place was scrutinized for maximum economy over the short and long haul. This did not diminish our design intentions, but rather enhanced them. For example, our recommendation for twice the usual number of mullions was explored rather than rejected out of hand as being prohibitive in cost. We discovered, to our surprise and delight, that the cost differential was not great—25 cents per square foot—for a feature that improved the building's design and flexibility. This departure from the standard five-foot mullion spacing gave the building a more pleasing scale and texture than it otherwise would have had. It also provided additional flexibility through the availability of office divisions on a 2.5-foot module rather than the standard five-foot divisions. Many more options of office size (10 feet, 12.5 feet, 15 feet, 17.5 feet, and so on) were created, allowing an office's size to be more flexibly tailored to its use. The total premium paid for Pennzoil's signature—its unusual shape—was 2 to 3 percent of the building's overall cost. The project was 60 percent leased on groundbreaking, 100 percent leased at opening, and continues to rent more easily and command higher rents than many other prestige buildings in Houston. And though it was constructed in a soft market, four extra floors were designed and added during construction.

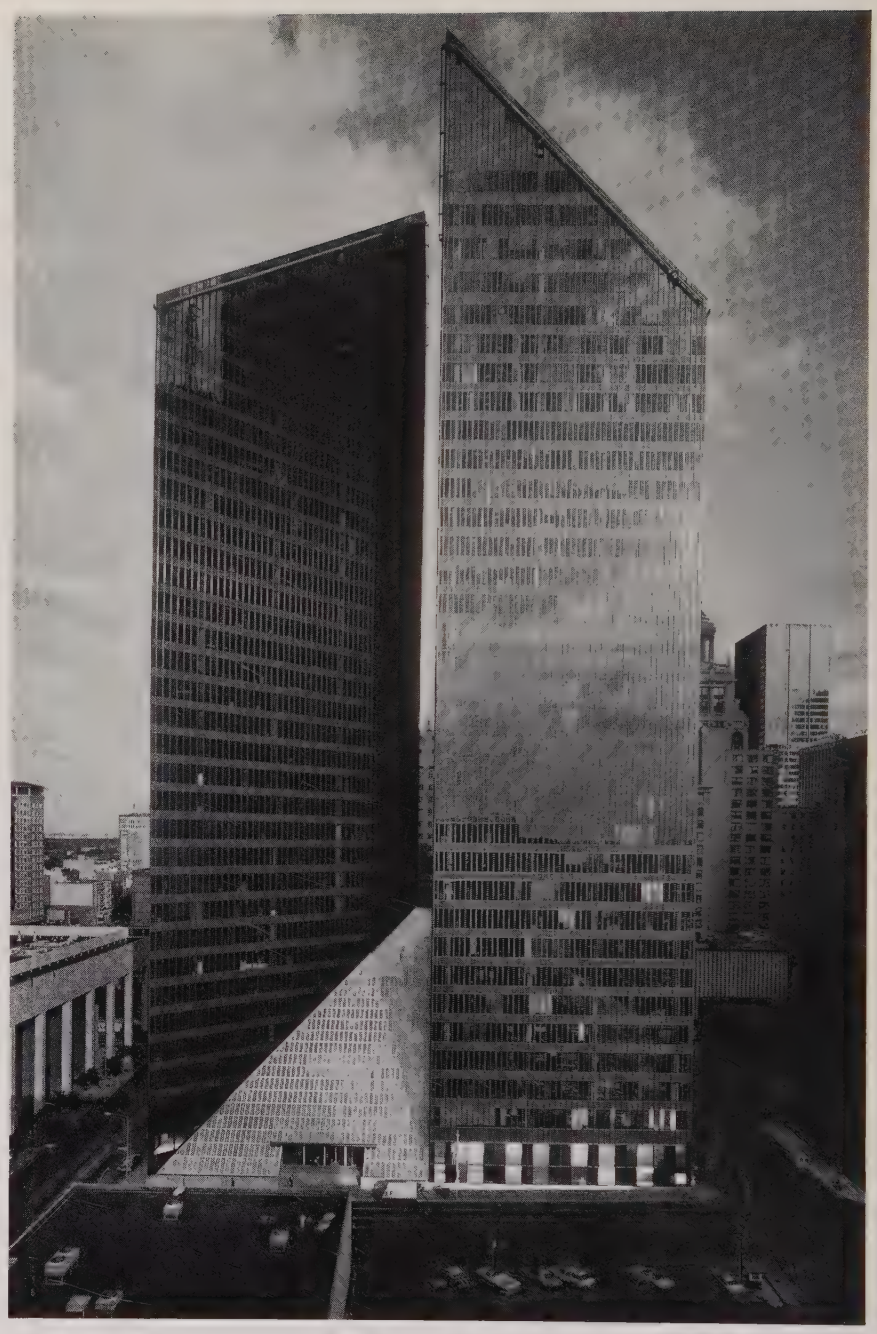

Photo by Richard Payne, AIA

Pennzoil Place, Houston, Texas.

In this, as well as other projects,, Hines consistently proves—if the attention his projects receive from top lenders is any indication—that a disciplined approach coupled with a commitment to good design is profitable.

Philip Johnson, my partner of 20 years, who quite often has the final word, supplies a bottom-line-oriented rationale for discrediting the myths that keep us from realizing the value of good design and that needlessly prevent us from practicing it more often:

The only way you pay for innovation is if you don't rent space fast enough. The only way you do take a risk is if you settle for standards of design that result in the cutting of costs, or of corners, in such a way that a building ends up looking like any other building and, because of all that cutting, costing more to operate in the long run. The only way you lose is by not being smart enough to trust the value of good design.

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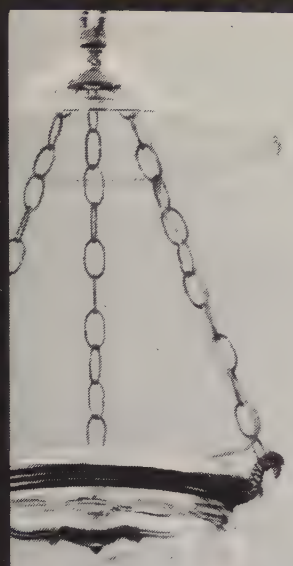

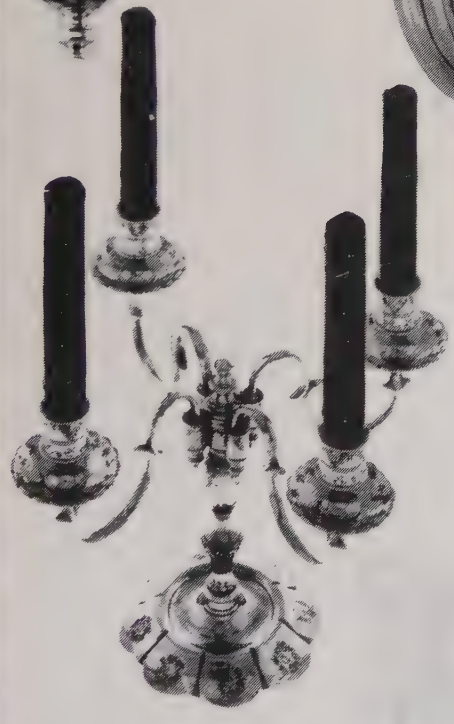

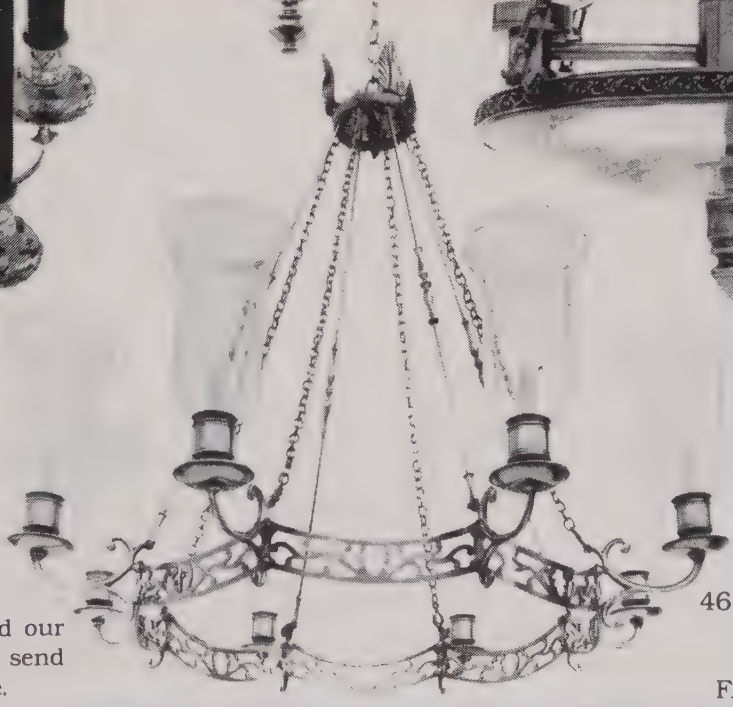

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A VISUAL ESSAY

Photographs by R. Greg Hursley

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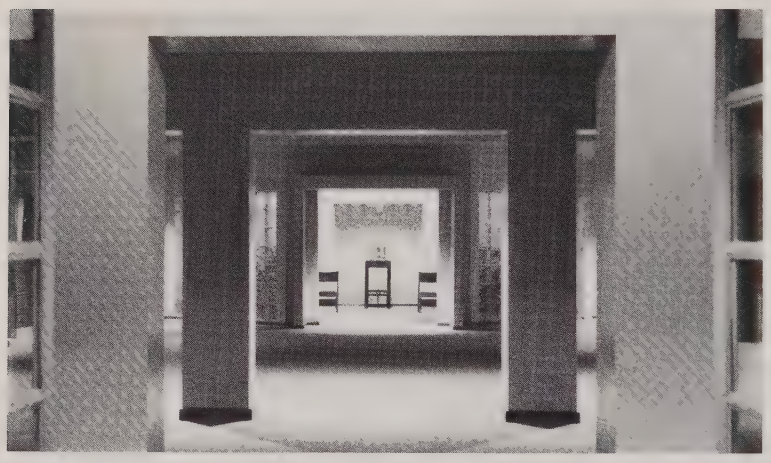

LIGHT OF THE WORLD CHURCH
Englewood, Colorado
Hoover-Berg-Desmond Architects
Denver, Colorado

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CORNERSTONE CHURCH
San Antonio, Texas
Jones-Kell Architects
San Antonio, Texas

ST. MATTHEWS EPISCOPAL CHURCH
Austin, Texas
David B. Barrow Jr.-
Charles S. Stahl Architects
Austin, Texas

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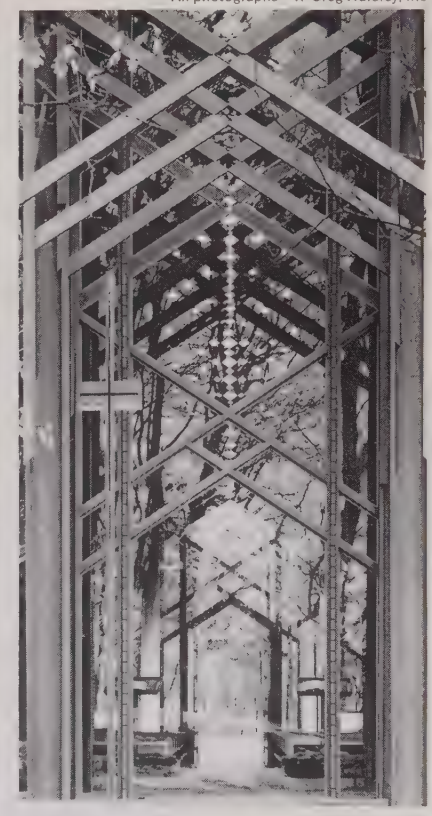

THORNCROWN CHAPEL
Eureka Springs, Arkansas
Fay Jones Architect

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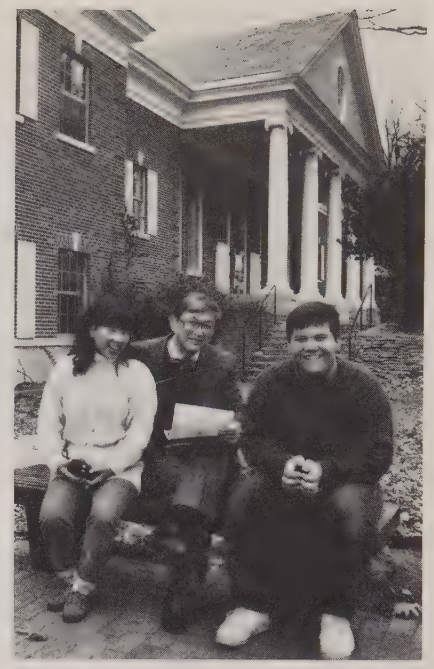
MY DEAR DAUGHTER ELIZABETH AND SON JOHN

Education in the Family

By Paul Chu Lin



Paul Chu Lin with Elizabeth and John

My dear daughter Elizabeth and son John:

I would like to try to answer some questions that you have been asking: What is the purpose of architecture? What is the importance of history in the development of an excellent architect? How does one evaluate the qualities of good architecture?

The making of architecture need not be mysterious, subjective, or capricious. People are products of their history; we are all born into a particular culture. An architect is of necessity a product of his time. Buildings are physical manifestations that are testimonials to specific moments in life. Architecture is idea made permanent for understanding.

The great pyramids are a record of the Egyptian's idea of life on earth. An Egyptian architect was asked to build a kind of permanent "house" for a dead Pharoah. He built this house in the shape of a pyramid, the strongest and most stable form in geometry. He used stone, the most permanent material and filled this "house" with items associated with a house and used by the deceased. The pyramid became a kind of symbol which summarized the Egyptian point of view at that time, of the importance of life after death. Likewise, the Gothic cathedral and today the industrial and commercial developments tell about the human spirit and values of a society, as well as the individuals who brought them into being. History is important to the architect; it provides an understanding of the events, ideas and values of a particular time period that generated the desire and realization of architectural development.

If we look carefully at the things that people left behind—buildings, cities, landscapes, tools, art and artifacts—we learn what was important by the way they are made, decorated and placed on the land. This varies from one culture to another, as it should because the people who made up that culture, their time and their situation, varied from one to another. To ignore the importance of history, which is a record of human events and values, is to deny that each of us has a heritage, roots in the past.

Architecture is an art, and the purpose of art is to give meaning to our environment. Art takes its meaning from our understood world. Architecture must answer practical considerations and provide meaning to a particular problem. It should be understood that art and architecture have no meaning in themselves, but only that which people place on them. Meaning is the revelation of understanding: why it exists . . . how it relates . . . its appropriateness to individual and family. It is expressed in images, concepts, symbols, metaphors and most of all values. You have heard the saying, "Man does not live by bread alone." Well, architecture does not exist merely to satisfy function; that is engineering. The statement that form follows function is valid only if it takes into account the human values that a design should express. This means that it is necessary to determine the appropriate environment for human activities that will make them better and rewarding.

Architecture is, as I have suggested,

PAUL CHU LIN *is a member of Planning Research Organization For A Better Environment Architects and publisher of the book,* Domino's Mansion - Thomas Monaghan, Gunnar Birkerts, and the Spirit of Frank Lloyd wright. *His letter was first published in the April 1979 issue of* Dichotomy, *the University of Detroit School of Architecture Student Publication.*

the thoughtful making of spaces that are specific "places" for prescribed activities. They are best experienced in the context of a greater whole. Good architecture is based on an appropriate structure related to a particular circumstance. Realizing what the essential components are requires an understanding of the nature of the human activities, their natural relationship to one another, and the relationship of the facility to its particular context. The physical implementation should be more than the sum of its parts, not an exercise in an egotistical manipulation of forms, which then would have no meaning.

In the last few thousand years, man has acquired tremendous power through the explosive development of technology. With this explosion he has become a geological force, much like a glacier or a volcano. He is not only capable of altering the landscape and the balance of nature, but he is also capable of destroying the environment on which he depends for his existence. How man alters the landscape is of concern to all of us. Getting along in this world means not only getting along with other people, but it means relating to our natural world as well. It means living with the sun, the atmosphere, the ocean and the forest.

The architect must realize in his planning that he must consider the *total* environment in which his facility will participate. This applies both to the interior and the exterior. A library is not only the physical building; it is the books within, the sunlight streaming in, the air flowing through, the earth on which it stands, and most important the people who have come to read. Reading is an introverted activity, a man with a book goes to the light to read. Books, however, do not need light and natural light is damaging to books. The sensitive architect provides for both in his consideration of the total facility

The environment that the architect created in the Moon-Viewing porch of the Katsura Pavillion in Japan includes a man sitting on a porch and a moon in the sky The moon, the man, the mats on the bamboo porch *are* the architecture. All parts are necessary, and the whole is greater than the sum of its parts. The architect needs to be sensitive in his insertion of a part into the whole. He should be careful that what he proposes is not a negative visual, social, or cultural imposition. He should be careful that his design summarizes values that are more than his own.

Two serious failures of modern architecture are the lack of recognition of each culture for what it is and the emphasis on being different for difference's sake. A more positive attitude would suggest that new architecture should exist with old neighbors peacefully. It should sympathize rather than shock. This can be fostered by learning the social traditions, associations, and customs of the particular area and studying the materials, colors, scales, textures, etc. used in the environment.

New architecture should also reconcile the difference between an individual's relationship to a project as opposed to a group's relationship to that same project. Those designed in a void, without contextual input, are naive and often devoid of imagination. The question of context should be taken seriously and humbly if we are to understand our contemporary and tenuous situation in the total environment. Throughout history generations have provided us with a gift of a sound environment. What environmental heritage we leave to future generations should be of grave concern to us.

Architects need to be practical, philosophical, ecological and concerned citizens of the world. They need to rise above any extremist movements of cultism, materialism, intellectualism or adulation of youth. They should not be captivated by any one tool of architecture such as technology, structure, geometry, space, forms, colors, etc. They are but the means to express the larger meaning he wants to convey

In summation, the basis for good architecture is to record man's life: his activity, his experience, and the values he holds important. It includes the modeling of space between things. It recognizes context as crucial in the making of meaningful architecture, not superficially based on fads of styles. The organization of spaces and placement is only a manifestation of the organization of ideas. The force of ideas generates the form. Each form or tool has inherent characteristics and implied intent. The architect has an intent. The viewer or user perceives the intent and gives it a value based on his experience. The inherent characteristic and the intent of the tool, the architect's intent, and the user-viewer's perception need to be meshed to be one and the same. To synthesize the problem is to discover, not invent, the intrinsic structure of information for the problem of defining, correlating, summarizing and concluding. It is a "nature" study . . . with a small 'n.' Hopefully, the results, by the recognition of the importance of history in our lives, and by the founding of an approach based solidly on human values, will mean that we leave for future generations an environment that stands as a testimonial to the celebration of life.

And so, my dear Elizabeth and son John, I have tried to answer your questions and to anticipate others. I want you to have a future based solidly on an environment of intent. As an architect, your father intends to have a part in creating that environment.

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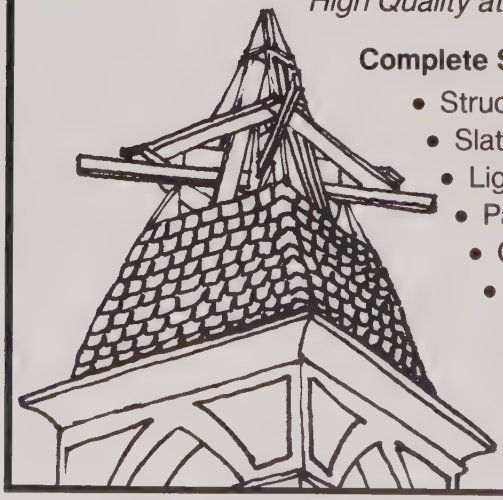

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A HOPE OF DESIGN LITERACY: THE AMERICAN ARCHITECTURAL FOUNDATION

Photo by Lynne Lewicki, AAF

Norman Koonce (left) and Raymond Rhinehart (rt.)

By Norman L. Koonce and Raymond P. Rhinehart

Koonce: Recently, when I was in practice, a friend lamented the fact that she was required to teach a new unit on environmental science even though she was a biology teacher. I told her that I saw her problem as an opportunity and suggested that the AIA could furnish extensive resources and teaching plans for her use.

"We're going to be studying the *environment*," she patiently responded, "not architecture." When I asked her to define the environment, she mentioned fields and air and trees and streams. However, an ensuing discussion brought an acknowledgement that she spends far more time in spaces where she teaches, shops, worships and retires at the end of the day. Thus, she realized that these places are all very significant *parts* of her environment.

Rhinehart: I have to admit that before I came to the AIA and the Foundation, I would have made the same distinction between the worlds of man and nature. You see, I'm still doing it. The words I use assume that there are in fact two distinct realms.

Koonce: The *natural* environment does seem to get the most attention. We view it with an almost mystical reverence which is as it should be. It is regrettable, however, that most people have not recognized that the spaces in which they spend much of their time—homes, offices, schools, public buildings, factories—have the potential to provide a spiritual uplift, a sense of comfort, an enhancement of whatever is done there. In spite of the fact that well-designed spaces can significantly enhance the way we feel and function, people are regrettably often content in their "man-made" surroundings—if the roof doesn't leak, the television works, and the temperature is about right.

Rhinehart: When I think back on my own childhood, I recall that building or designing something with my own hands was, for want of a better word, *elemental*. I wasn't unique in that respect. Kids dream in a world of doll houses, sandcastles, forts, igloos, tents—you name it. All of this is a part of a child's basic, instinctive vocabulary.

But after the initial joy that comes from working with building blocks and LEGO bricks, the light dims and goes out. The emerging backs off. Let's assume this is a consequence of weak or non-existing reinforcement. But the result is men and women—citizens—who believe they are not relevant to or responsible for the process that creates their neighborhoods and communities. Because they lack a way of talking about their environment that allows them to discover and articulate their needs, they are in a real sense disenfranchised.

Koonce: It is unfortunate, indeed, when we lose our sense of reverence for the world we make around us, a world every bit as miraculous as a tree or bird.

Rhinehart: This often results in our seeing no options; exercising no choices. Hospitals whose design begins the healing process, schools that educate before a book is opened, work spaces that dignify labor—all of these, or at least in potential, are left to a very few to bring about. By forfeiting our right and responsibility to shape our environment appropriately and creatively, each of us suffers a loss. We lose the opportunity not only to know our world, but to understand better the world that is inside each one of us.

Koonce: Think for a moment how we go about designing our houses of worship. It's the one building type that, by common consent, invites a high degree of

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NORMAN L. KOONCE, FAIA *assumed his role as president of the American Architectural Foundation in March, after having been actively involved in the national leadership as vice-president in 1987-88. Prior to this he was a principal in Bogalusa, LA. with Knight, Koonce, Howe and Associates. Many of us know Norman as a member of IFRAA's Board of Directors and one who led client groups and design professionals on religious architecture.*

DR. RAYMOND P. RHINEHART, *Vice-President of the AAF, is responsible for communications and public programming. His plans include an expanding commitment to environmental education for children and the development of a grant program that will have as its purpose the encouragement of alliances between architects and community leaders to achieve more livable neighborhoods and communities.*

participation from the eventual users. In all my years of practice I haven't met a building committee that doesn't instinctively understand that there is a link between the design and the quality of worship that takes place within the space

Yet all too often, a building committee will pass up the opportunity to reach for that which truly reflects what is unique about a congregation and its heritage. Instead, they will rely on the recollection of a church, a temple or synagogue down the street, or even a picture in a magazine. They point to it and say, "That's what we want—except it has to accommodate 500 rather than 250 worshipers In other words, a half remembered, not necessarily appropriate image, rather than a well studied summary of faith and belief determines the decisions of design for them. A wonderful opportunity to consider a variety of design options is lost

Rhinehart: What you're saying suggests an analogy that hints at why design literacy is not a luxury, but—as children instinctively know—an *elemental*. If faith bridges the gap between humanity and God, can it not be argued that the act of design bridges the gap between man and nature? Push the analogy farther: If design is a way of ordering the resources of this planet just as we shape our "home" in the broadest sense of that powerful word, then the act of designing—at its best, its most appropriate, its most inspired—ought to lead us to an understanding of who we are and how we may enhance our role in life

Koonce: Absolutely. It's no accident that some of history's most profound architects were themselves persons of great spiritual gifts. To *discern* what is important and to *design* responsively leads us deep into ourselves, into others, and into a shared essence of our surroundings Think of those special places that both humbled and exalted you—Chartres, Manhattan's skyline on a winter morning, Wright's Fallingwater. Weren't you struck by how dramatically they sharpened your inner and outer visions, your sensibilities of all around you?

Rhinehart: The challenge for a democratic society like ours is to see how we can empower our citizens to take on the responsibility of shaping more livable, more soul-serving communities through design .

Koonce: . . . which is, of course, one way of talking about the American Architectural Foundation's mission

Photo by Walter Smalling, Jr., courtesy of The American Architectural Foundation

Located in Washington, D.C., the Octagon is America's oldest accredited museum dedicated to architecture and is the central focus of the American Architectural Foundation. Designed by William Thornton, the first architect of the United States Capitol, the Octagon has served as a private home, temporary Presidential mansion for President and Mrs. Madison, site of important historic events, and headquarters for The American Institute of Architects

The years I spent learning about and then practicing architecture were for me the most rewarding thus far in my life. Yet I always found myself pulled away from my drafting board to that part of the design process which had to do with a relationship to a client. This dialogue, when it went well, was tremendously fulfilling: I felt I was coming to know another individual's values, hopes and beliefs. At the same time, I was helping someone to articulate design needs and to explore options, as well as to understand and accept design concepts which would express and accommodate those needs in a way.

When I was invited to become president of the American Architectural Foundation, I welcomed the challenge and opportunity because of my interest in cultivating a public awareness of the significant role that our built environment plays in each of our lives and because of my conviction that through developing an understanding of its effects (a national design literacy), the quality of all of our lives can be significantly enhanced

Our profession must invest in its future by enabling an awareness and understanding of architecture in young, formative minds, assuring an ever-increasing appreciation of the role and effect of the environment that we create. Concurrently we must foster enrichment experiences for those who already care, stimulating a desire and expectation among today's decision makers for exemplary design

These objectives will be achieved only as we effectively involve all our resources—from elementary classrooms to The Octagon; from young interns to superstars in the design world; from the office worker to the corporate executive; from children's cardboard cities to drawings by the masters—to communicate the message that good design enhances the way we work, play, live, and worship, and that good design is good business.

Rhinehart: Architecture can be a potent instrument for underscoring the shared miracle of man's world and that of nature, which together make up the environment of every living thing. We are at a point in our history that requires us to participate not only in what goes on in city hall, but to decide what city hall looks like. I believe we have been given the privilege to fire some of the opening shots of such a revolution.

The American Architectural Foundation offers a rich variety of programs that promote public awareness, appreciation, and the understanding that excellent architecture improves the environment and enhances the quality of life.

The Foundation exhibition programs at The Octagon and in the AIA headquarters highlight architecture, design, and the decorative arts. Many of these are circulated to museums, galleries, municipal organizations, AIA chapters, libraries, and historical societies, both nationally and internationally.

Other Foundation programs include a wide variety of educational activities, ranging from PBS specials on architecture, to grants programs that address the issue of shelter for the homeless. Scholarships administered by the Foundation are available to students of architecture in colleges across the United States and Canada. Foundation-sponsored conferences, symposia, and lectures involve professional designers, scholars, educators, students, and the interested public.

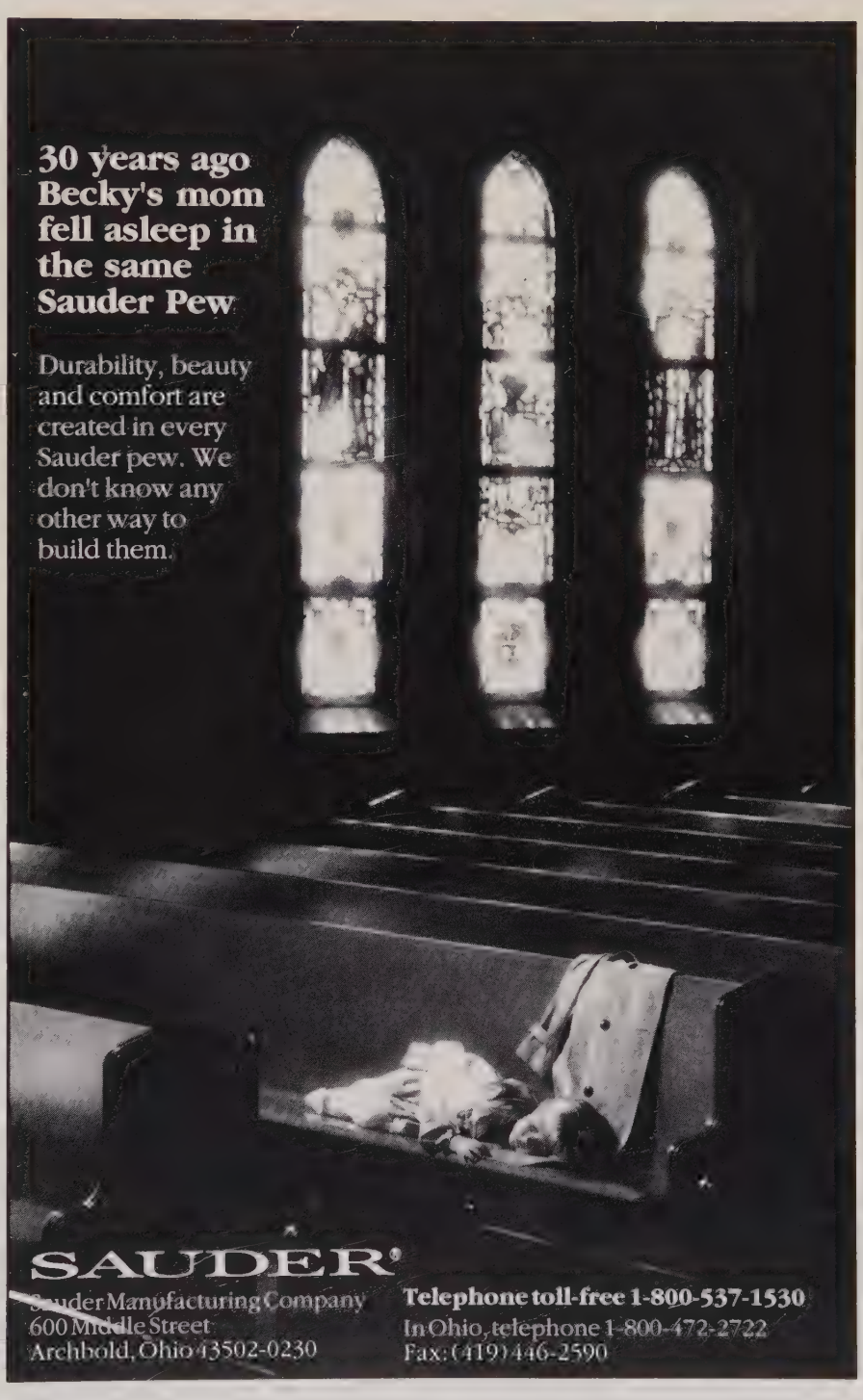
The Foundation is also the steward of the internationally recognized AAF Prints and Drawings Collection, and outstanding repository of architectural documents, project records, renderings, and models. The collection gives an in-depth interpretation of the transformations in American architecture and design (an important resource for scholarly research) in addition to providing information on the care and preservation of architectural records.

AAF programs and research are enhanced by extensive publications, such as the richly illustrated *Robert Mills, Architect* and *The Architecture of Richard Morris Hunt*.

Three years shy of its fiftieth anniversary, the AAF's 14-person staff has embarked on a vigorous new chapter in the Foundation's history. Established in 1942 by The American Institute of Architects (AIA), the Foundation has this past year acquired a new president, launched a campaign to raise at least $3.5 million to restore the Octagon as a case study of historic preservation, and inaugurated a new form of governance that includes for the first time members of the general public among its 30 national regents.

For additional information, please write to The American Architectural Foundation, 1735 New York Avenue, N.W., Washington, DC 20006 or call (202) 626-7500.

"It is regrettable that most people have not recognized that the spaces in which they spend much of their time—homes, offices, schools, public buildings, factories—have the potential to provide a spiritual uplift, a sense of comfort, an enhancement of whatever is done there."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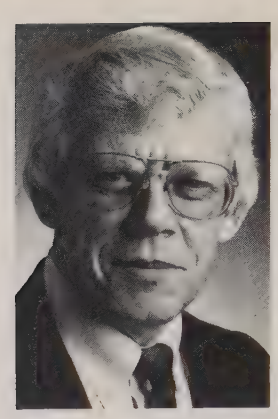

By *Neville Clouten*

As Chair of the Department of Architecture at Andrews University for eight years, I led in the formation of a professional accredited program in architecture. In this position within a self-proclaimed Christian university there have been opportunities to interrelate institutional statements of mission with secular architectural agendas. While the context of a Christian university is a minority position in architectural education, it is my belief that the ideas presented in this paper can be applied to other institutional settings.

Art and architectural education regularly provide a sequence of design studios. The Deans of the Consortium of Eastern Schools of Architecture have affirmed the studio as "the head and heart of architectural education." I am taking for granted the importance of a sequence of design studios, but in addition will suggest a single reflective studio that can become a symbolic center for the greater integration between the professional community, the society at large and the university campus.

The purpose of this one studio would be to focus on the outcome of the educational process—a graduate who is a more integrated individual who lives by an ethical value system, and who assumes an active and creative role in community campus and profession.

NEVILLE CLOUTEN, Ph.D., *is an architectural educator currently on a year's sabbatical leave from Andrews University, Michigan. This article, in an original form, was presented at the Institute of Christian College Teachers' Seminar in Lincoln, Nebraska, June 11-27, 1989.*

The Concept of Artistry

Donald Schön, Ford Professor of Urban Studies and Education at M.I.T., has written on education in the professions in *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (1987). Among his illustrations of reflective conversations between a master teacher and student, he includes reflective dialogue from an architectural design studio that goes far beyond any expected jargon How can one set up such a design studio in which a dialogue of reflection takes place as part of the educational process? The art of reflection which Schön describes is rather analogous to a shared religious vision, for his concept of artistry is linked to the perceptiveness and actions of a reflective practitioner-teacher.

Pablo Casals not only performed as a master cellist, he taught with a high level of artistry. During the first hour of a three-hour Master Class in musical performance, Casals faced the student a few feet away and played a short phrase of a Bach suite. Each phrase was played by Casals and then by the student. Casals then invited the student to listen to the suite in its entirety. With total surprise he watched as Casals changed every bowing, fingering, phrasing and emphasis. At the conclusion of the beautiful and unexpected rendition, Casals smiled and said, "Now you've learned to improvise in Bach. From now on, you study Bach this way."

Artistry refers to more than the familiar competence exercised daily within a profession. It emphasizes the intuitive processes which few practitioners achieve when confronted by unique and conflicted situations of practice. A medical practitioner may be appointed professor of surgery at a teaching hospital and become widely recognized in academia and practice for the way he or she responds to unexpected situations in the operating room. He does not have time to list alternatives or stop to reflect on them. His instant intuitive processes become his artistry. Just so, the master practitioner-teacher in architecture reflects-in-action while both dissecting and communicating with students. The ability for reflection-in-action marks the artistry of the master practitioner and master teacher.

A Curriculum Proposal

Within the breadth and richness of a design studio sequence, I see an opportunity to *focus* all the elements of an architecture curriculum at one point in time. A reflective studio could be placed as a one semester full-credit load for students, and positioned somewhere in the middle of a five- or six-year professional program in architecture. By bringing together various issues for reflection and meaning, the holistic nature of this one studio would create a symbolic center for the complete studio sequence and place special demands on setting and personnel.

The Importance of the Setting

A practicum is described by Schön as a setting designed for the task of learning a practice. It is a virtual world of its own, "relatively free of the pressures, distractions, and risks of the real one to which, nevertheless, it refers. It stands in the intermediate space between the practice world, the 'lay' world of ordinary life, and

the esoteric world of the academy." It is in this setting that a reflective master teacher would actively coach and give students practice facing problems, testing solutions, making mistakes, seeking help and refining approaches. Reflective conversations would be engaged in at every opportunity.

Schön, with his education in philosophy, not architecture, has well described the predicament of learning to design. "It is as though the studio master has said to him, 'I can tell you that there is something you need to know, and with my help you may be able to learn it. But I cannot tell you what it is in a way you can now understand. I can only arrange for you to have the right sorts of experiences for yourself. You must be willing, therefore, to have these experiences. Then you will be able to make an informed choice about whether you wish to continue. If you are unwilling to step into this new experience without knowing ahead of time what it will be like, I cannot help you. You must trust me!'"

He concludes that "this 'virtuous circle' depends on the capacity of student and studio master to communicate effectively with each other, in spite of the potential for vagueness, ambiguity, or obscurity inherent in the things they try to communicate."

I propose that there is a parallel between a reflective practicum, with its emphasis on artistry, and the *religious life*. Both have a tradition of a calling and a need for the right kind of telling. In a religious institution in particular, it seems to me that there are some experiences which the teacher is obligated to provide. I refer to the inclusion of the broader community and the ability of the studio teacher to reflect with students upon societal needs.

Reflective dialogue would include discussion of the environs, whether urban, suburban or rural, and of necessity would include some apprehension of the values and religious culture of the community. It might include the relevance, if any, that a religious faith has in fulfilling community needs. How are symbols of religion and cultural history perceived by the community? Do individuals from the community see a relevance to a value system? The following statements might serve as guidelines for a series of discussions:

1. **The creative process in relation to belief in the Creator.** Harold Best, in his essay on "God's Creation and Human Creativity" (1987), suggests that the integrity of the Creator never changes with the purpose of transiency of created works. "There is no model whatsoever in the creation for a division between worth and function, or immediacy and timelessness."

2. **Affirmation of the humanness of humans.** As an extension to a blended core of liberal studies and from the experiences of life, students within a broader

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community would see and feel the agony and ecstasy of the human condition.

3. **Understanding environmental stewardship.** Students would gain insights into responsibilities as "keepers of the garden."

4. **Appreciation of the arts and architecture.** Students would increase the breadth and depth of their experience by allowing aesthetics to add to the compass of life and to enrich joy, sympathy and compassion. Sara Terian, in a recent article in *Faith & Form*, suggests that architecture can be both grace of form and a form of grace. "An architect who sees him or herself as part of the cycle of goodwill and reciprocity, designs from a feeling of bounty rather than a feeling of scarcity. Rather than for the mere fulfillment of needs, such an architect will design with grace as a gift to human beings."

5. **Recognition of the importance of craftsmanship.** Students would experience the dignity in the purpose of making, using the hands to shape details.

6. **Experience of cultural sensitivity.** Students would perceptively see and describe the uniqueness of individuals and communities in the global setting and in relation to Christian faith.

7. **Preparation for service.** Both from an attitude of service and a willingness to design or build for disadvantaged individuals and families and communities, students would "in His Name" begin to share. Projects chosen for the reflective practicum would meet real needs of people rather than egocentric agendas.

The Double Setting at Work: Studio and Community

Following a planned agenda with community officials and organizations, the studio process would initiate a continuing dialogue with resulting perceptions of needs forming a *community program*. Later, students and studio master would analyze the collected data and distill it into a *client program*. Perceptions of environment would suggest ecological and physical resource needs that must be brought together into an *environment program*. Finally, students and teacher would create a *designer's program*. All of these programs would grow out of reflective dialogue.

Initial meetings for isolating and defining problems would most likely be off-campus where the problems exist. The success of the Byker housing development in England, as replacement of sub-

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standard housing, is largely attributed to an attitude for user participation on the part of the architect Ralph Erskine. He opened his architectural office in an abandoned funeral home in the community.

At the appropriate time the project must leave the community setting for that of the studio. A balance of the two must be carefully established. The educational climate for the reflective studio can be fostered by questioning the conventions of society, the architectural profession, and the religious community. Diversity in thinking about every aspect should be accepted (or at least tolerated) by all participants.

Perhaps the most important part of the reflective practicum will be the relationships that grow between the students and the studio master, as they share value systems and the students begin to recognize professional artistry. Major achievers in adult life often report the significance of a mentor in their lives. A mentor is not one who concentrates on a position of arrival, but sees herself or himself as a fellow traveler. The artistry that the master practitioner-teacher passes on to a new generation is evidence that he or she has been much longer in the learning process. At the close of a long life as a mime, Marcel Marceau has spent the past few years creating a school of mime in Paris as a means of sharing his artistry with students of great potential.

Towards a More Integrated Architect

Within the design studio sequence, teachers from different academic and professional backgrounds introduce their individuality into the studio. This is of great value. Studio teachers live daily with the problem of trying to communicate information from a multitude of disciplines. To invite participation of professors from other fields and individuals from the community will help to inform the architectural design process.

While the design studio sequence is indeed the head and heart of architectural education, there have been periodic expressions of disquiet about some aspects of studio teaching. For example, some have commented on the failure of transference from abstract principles in lectures to design work in the studio, and others have expressed concern on evidences of asymmetrical practices of societal power being reproduced in studios.

Nevertheless, it is my belief that such a reflective practicum, taught with artistry, will produce a more integrated architect and a better served community. Beyond this personal vision, a glimpse of what some students will want to be is seen in the following quotation from the 1988 findings of the American Institute of Architects Vision 2000 project:

> At the pinnacle of the VALS Model of value and lifestyle groups, where experienced Achievers and Socially Conscious people continuously interact and influence each other, a new category is growing . . . said to have a quality of mind and character that allows them to transcend dichotomies, finding the best in opposing views and blending them into a new synthesis . . . . Psychologically mature, they are both thinkers and doers, idealists and realists, easy going yet powerfully mission-oriented in matters they consider important.
>
> Integrated individuals . . . have the qualities of leadership that are most likely to set the tone of the next cycle of idealism. "The remarkable person will be the agent of change," not "the central government or large bureaucratic organizations."

The development of the individual is the purpose of education. Artistry and the architectural design process, both by nature a synthesis of experience, can play a larger part in education and in society.

WRITING: AN ALTERNATIVE ROUTE TO THE IMAGINATION

By Jane C. Haynes

The College of Architecture and Planning at Ball State University has initiated a writing program developed especially for design students. Now in its fifth year, CAP's program won the American Institute for Architects Education Honors Award in 1988. Designed initially to address the serious lack of student preparation in writing, our "Writing in the Design Curriculum" also confronted the students' even more serious lack of inclination to write.

In the spring of 1985, Dean Robert Fisher assembled a committee of CAP faculty to work with me to develop a program that would remedy the students' weakness in writing and at the same time unite the design process with the writing process. The basic outline of the program grew as a response to these immediate objectives. We placed the writing emphasis within the design studios and designated the middle three years of the five-year program for the writing component: One semester of their second, third, and fourth years, the students are enrolled in a design studio that includes a significant writing component.

"Writing in the Design Curriculum" differs from many in its incorporation of sustained support from our English Department. A writing consultant is assigned to the WDC studio for the entire semester. Together, the studio professor and the consultant develop, present to the students, and evaluate the writing assignments. When necessary, the consultant addresses the entire studio in lecture-discussion format on issues relevant to the writing assignment in much the same fashion as the professor explains the design problem.

Once the assignment is launched, the consultant, like the studio professor commenting on designs in progress, moves from desk to desk conferring with the students on their writing. The fact that the students are involved in designing and that the consultant is present in studio keeps the design course from becoming a pseudo-English class. More importantly, the integration of the design process with the writing process is facilitated since they are neither physically separated nor discussed in isolation. The drawings are as handy to the writing consultant as the written drafts are to the studio professors. The processes complement and reinforce one another when the ideal balance is achieved. As part of a recent course evaluation, a second-year student wrote: "My very first writing assignment helped me to analyze a limiting factor in my mind which was hindering my design process." Another commented: "I believe writing has helped me to answer questions about why I made a certain choice and how it fits my overall concept."

In so clearly stating the role of writing in the design process, these students reflect the program's intended emphasis for second-year students. The first semester of the writing program expects the students to examine the design process and to explore the sources of design ideas. We ask them to think about "the way they think" and to record the discoveries in writing. A student asked to design a sculpture garden, for instance, wrote about personal garden memories, recollections from early childhood of a grandparent's backyard. Second-year students in the early stages of designing a flight museum wrote from a personal perspective about the phenomenon of flight. They were asked to tap their attitudes and emotions associated with both the thrill and danger of flight. Later in the design process, the students wrote more formal, audience-centered pieces about their designs, but the early expressive writing informed the designs and helped to establish the dominant concepts. Certainly, writing concurrently with early designing prevented the students from designing in a vacuum.

In the third year, the program promotes professional writing. Though expressive writing continues in the early stages of design (often unprompted by an "assignment"), we now ask the students to write resumes, academic autobiographies, letters of application, researched pieces on particular designers and designs. The third year acknowledges the distinct intellectual demands of the academic and professional worlds; the writing assignments reinforce and isolate the distinctions, particularly with respect to audience. The consultant addresses diction, for example, explaining the limitations of using professional jargon in dealing with clients.

In fourth-year studios, student writing includes project proposals, design statements, and site analysis synopses as well as the expressive and professional pieces described above. This semester of the program emphasizes the elements of persuasion since "selling an idea" involves writing strategies quite different from those that explain it.

JANE C. HAYNES *is an instructor of English at Ball State University, Muncie, Indiana. She is a graduate of Wheaton College, Norton, MA and Northwestern University, Evanston, IL in British and American Literature and Criticism and is Director of the Writing in Design Curriculum in the College of Architecture and Planning. Robert A. Fisher, AIA is the Dean of the College of Architecture and Planning.*

Occasionally during the first year of the program and then with satisfying consistency, both students and professors embellish stated objectives by making assignments and producing pieces that defy our original classifications. Journals emerge in studios and on field trips that cogently express a student's creative journey. Quality writing spills out of classes other than the designated studios. For example, students in a professional practice class submitted lengthy, thoughtful essays, typed and proofread, on topics which the professor, based on prior experience, would never have anticipated.

Student acceptance of the program was by no means immediate and automatic. Second-year students particularly rebelled against what seemed to them an irrelevant and irrational demand on studio time. They posed such arguments as: "I have already had English" and "Why not include basket weaving in studio too?" The overloaded curriculum seemed to stagger under the weight of yet another requirement.

Second-year students grumbled but seemed to resign themselves to the consultants' presence in the studio and to the writing requirements. By the third year, a student asked on the first day of studio if not having had required English would hinder his progress in studio. This implied his acceptance of the importance of writing in the design curriculum.

Fourth-year students never seriously challenged the program's significance; experiences in internship had convinced them of the professional significance of competent writing. Moreover, they claimed to have learned that time management strategies freed them to do all work they saw as relevant. This distinguished them from less experienced students whose tendency was to panic rather than to focus when the pressure was on.

Currently, students' negative comments evaluating the program concern frustration with the lack of time to prepare *quality* writing.

After four years, our "Writing in the Design Curriculum" has resulted in thousands of pages of student writing on varied topics, for diverse purposes, and in individual voices. We believe that the designer who writes about his or her work, in addition to communicating ideas to others, makes important personal discoveries. Each year we have published a book of student writing with the subtitle: *Alternative Routes to the Imagination*. For CAP students, an alternative route is traveled frequently.

VERBAL VS. VISUAL QUESTIONS

One day an architecture professor with whom I was teamed told me, "Your whole orientation to the world is verbal. You perceive everything in *words*. It's really fascinating . . . so odd, though." I couldn't understand what he meant. It seemed to me that everyone tries to order or understand the universe with thoughts, and that thoughts are just unspoken words. Then one of the students wrote a paper about Michael Graves' design process, and he mentioned that Graves thinks graphically; during his design process questions come to him in graphic form. I hurried to the student's desk the next day. "Show me one of Michael Graves' questions," I demanded. He opened a book about the design of the Portland Building and pointed to a line drawing. A door in my mind opened, and the universe was suddenly twice as large as I had originally (verbally) perceived it. The drawing showed a dark circle bounded by a light square, but it was more than that. It was a question in graphic form, no more translatable into English language than certain foreign words, such as élan, which have no exact synonym in English. I had "thought differently" in perceiving Graves' "question."

A good academic program, I have long believed, is one in which students and faculty all learn and all actively teach each other. The CAP students and faculty have given me a tremendous education in this one insight. I know now that it is not enough to instruct students in the rudiments of invention, composition, and usage. They must be shown how to perceive their world verbally. That is a challenging, inspiring, rewarding, and difficult approach to writing in the design curriculum. It cannot be completed suddenly or by one method of experience. The half of the world I suddenly glimpsed in Graves' graphic question remains rather dark and unfocused in my mind. Like all valuable insights, this one brings with it many questions, including the following:

—*Raileen Peterson*

Example of Student Writing

"A German Church" by Michael Lo-Sasso, Second Year Architecture

In addition to the Gothic style of architecture, the building exhibited many signs of age. Small vines, like ancient hands, clawed their way up the hewn stone blocks that formed the walls of the building. Along the recesses of the wall, dark black soot had settled, appearing almost as if someone had rubbed charcoal into these crevices. In contrast, the reliefs of the wall were worn nearly white by the wind and rain, an effect that highlighted the details of the building.

Realizing that the sunken doorway of the building provided little shield from the elements, we moved inside. The deep-brown rusted hinges moaned as we opened one of the two heavy wooden doors. An instantly warming gust of air rushed to greet us as we entered the building which we then found to be a church. The door closed with a dry metallic click.

The entire space was illuminated by a rich, yellow light. Several candles burned along the walls and filled the air with the smell of melted wax. The interior walls were actually white and smooth; however, they looked much like parchment in the yellow of the candlelight. Fine paintings, metal works, and sculptures decorated the entire area. Priceless works of art gave the church a definite museum-like quality. The walls proceeded upward into great Gothic arches that resembled hickory nuts still in their husks. From wall to wall, endless rows of pews filled our line of sight. The pews were separated by a wide aisle passing through them and up to the altar. To the right of the altar stood the pulpit, like a watchtower over an endless sea of pews. And above the altar hung a cross upon which the battered image of Jesus Christ was nailed.

THE 1989 IFRAA ARCHITECTURAL DESIGN AWARDS

HONOR AWARD

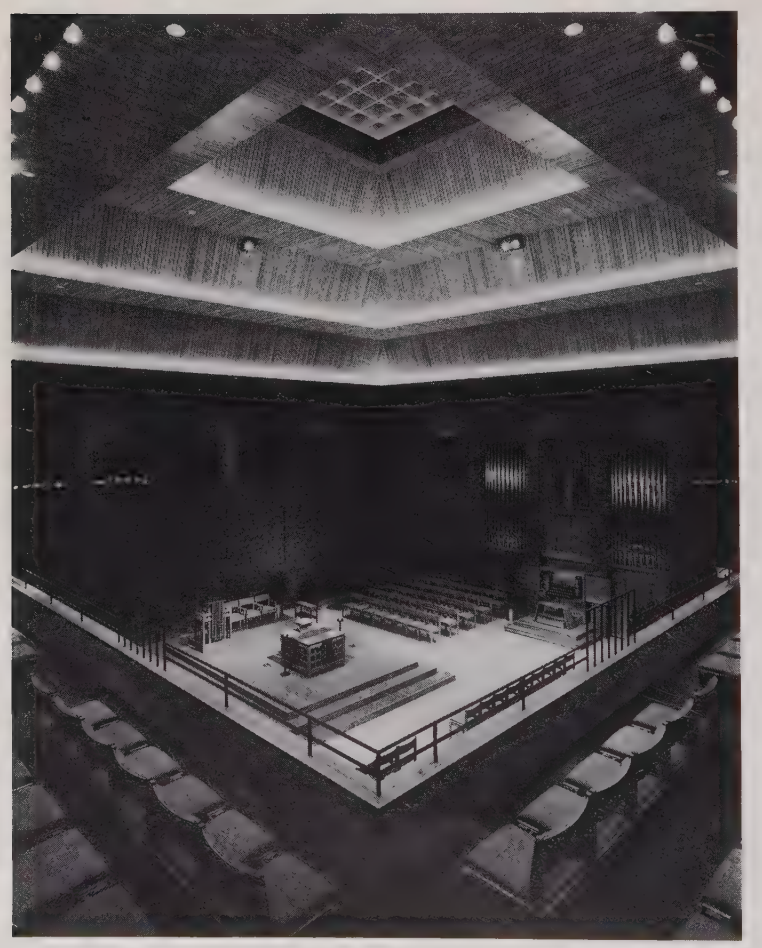
EDWARD LARRABEE BARNES/JOHN M.Y. LEE & PARTNERS
New York, New York
Chapel of the Christian Theological Seminary
Indianapolis, Indiana

Photo by Balthazar Korab

MERIT AWARDS

SMSQ, INC. ARCHITECTS
Northfield, Minnesota
The Worship/Drama/Communications Center Augsburg College
Minneapolis, Minnesota

Philip Prowse Photography



THE JURY

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Principal
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Marvin J. Canton, AIA
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Virginia Society of Architects

Rev. Paul Chiasson
Department of Religious Studies
Catholic University
Washington, D.C.

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President
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New York, N.Y.

LANDRY & LANDRY ARCHITECTS AND PLANNERS
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St. Catherine of Siena Catholic Church
Austin, Texas

Photos by Duane Landry

CITATION AWARDS

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Washington, D.C
St. Mary's Catholic Church
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LAWRENCE COOK ASSOCIATES, P.C
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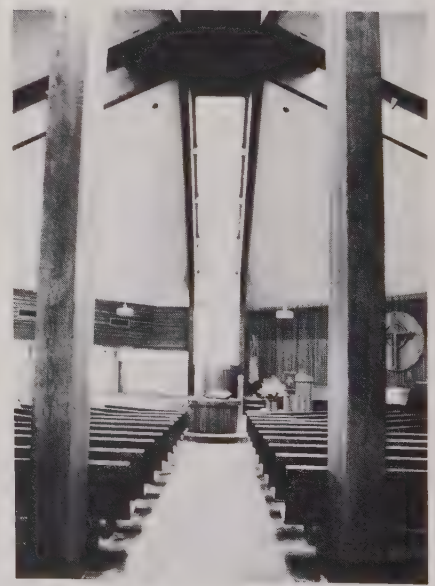
Westwood Baptist Church
Springfield, Virginia



RICHARD BERGMANN ARCHITECTS
New Canaan, Connecticut
St. Michael's Lutheran Church, Additions and Alterations
New Canaan, Connecticut

Addition to extreme left

Photos by Richard Bergmann

Entryway in the Parish Hall addition.

ALFRED DE VIDO ASSOCIATES
New York, New York
The Chapel of Mount Saint Dominic, Renovations
Caldwell, New Jersey

THE EDUCATION OF HISTORY: ELDRIDGE STREET SYNAGOGUE

The Lower East Side of New York City is a gateway through which thousands of immigrants from a variety of ethnic groups have passed on their way to an American future.

A largely Jewish population first called it home, then an Hispanic group, and now a heavily Chinese generation. The streets still retain the color and interests of each group and the neighborhood serves the same function today it has served for more than a century. The continuing history of the Lower East Side is a remarkable testimony to the importance of ethnicity in American culture.

An important part of this history is the Eldridge Street Synagogue completed in 1887, the first synagogue to be erected in the Lower East Side by East European Jews. It was designed by the Herter Brothers and has been called by Paul Goldberger, architectural critic for the *New York Times*, "one of the finest pieces in synagogue architecture in the city. It is an extraordinary melange of Romanesque, Gothic, and Moorish elements and was once one of New York's grandest synagogues . . . an anchor in time, a sign of permanence in a city of change."

"In early years new Jewish arrivals met in spaces rented from others, squeezing worship and communal traditions into storefronts and churches abandoned by Irish and German immigrants," writes Roberta Brandes Gratz, a trustee of the Preservation League. But this building was to be their own and "with grandeur and joy they celebrated in the construction of this building their new found freedom to worship with dignity. The building soared above the grime of the narrow streets and alleyways embellished in every detail with symbols of the treasured Torah and the mysteries of Talmud and Kabalah. It reflected the up-to-date architectural taste of the longer established German-born Jews who had preceded them."

For a hundred years services continued to be held, but after World War II it became more and more difficult for the now dwindling congregation to maintain its building as it longed to do. Finally, it regretfully made the decision to close the main sanctuary but to continue services in a small basement sanctuary.

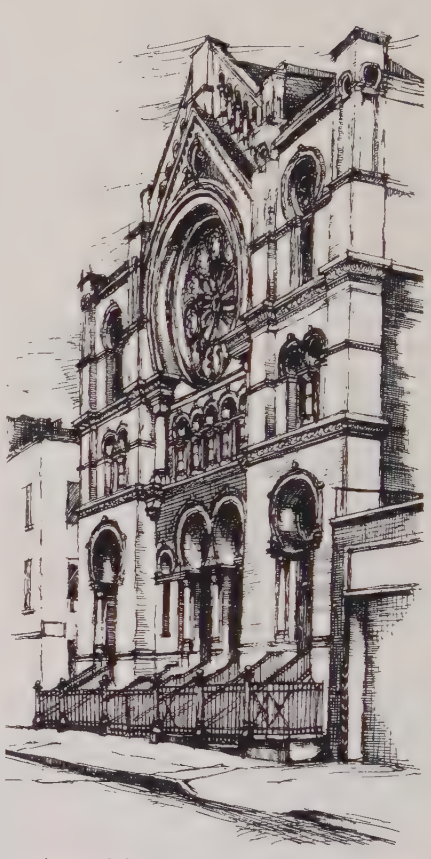
It was into this room that a number of IFRAA members were led on a tour of New York City religious buildings. The sexton for the 50 member congregation unlocked the door and we entered a large room with a low ceiling and a 19th century ark and bimah in the middle of the floor. It was easy to imagine the Friday night services that were held there when there was a minyan.

What was not easy to imagine was what we were to see as we ascended the stairs to the sanctuary that had been sealed since the 1930s. It was like walking backward through time. Dr. Gerard Wolfe, a New York University professor who teaches a course on history and architecture in New York City, describes the first time he entered the sanctuary:

"We pried open a door to an interior staircase. Its walls were sheet tin, rusted and peeling; some of the stair treads were missing. When I got to the vestibule I found the doors of the sanctuary warped shut. I pulled them open and stepped inside, and my hair stood on end. It was like the Twilight Zone. The room was covered with dust. There were prayer shawls strewn about, and ceramic spittoons on the floor. The prayer books dated from 1909 and had been printed in Vilnius. In the ark were thirty Torahs, in various stages of decomposition."

Dr. Wolfe brought his class over and started giving tours so that others might see and believe what he knew he had seen. He asked an architect, Giorgia Cavaglieri, to look at the building and to tell him what he thought about the possibility of restoring this treasure. He said, "The balcony is about to collapse. When it does, it'll bring the walls down, and anyone inside will be killed. The roof leaks, and the facade might fall down too. Other than that, you can save the building."

The Eldridge Street Project was formed at the end of 1984 to initiate a full-scale restoration of what is now recognized as a local and national landmark. Full restoration was estimated at three million dollars. A federal Historic Preservation grant was the catalyst that made raising private funds possible, and many groups and individuals contributed to Phase I which essentially rescued the building. The second half of the three million is now being sought for Phase II, which will provide for the interior finishing work. The goal of the restoration, as it is expressed today, is twofold: continued use as an Orthodox synagogue and new uses as a focus for the celebration of American Jewish history as it unfolded on the Lower East Side.



Rendering of the Eldridge Street Synagogue taken from the poster of the Historic Religious Properties Awards of the Preservation League of New York State.

IFRAA members who had the privilege of entering this sanctuary from the past could not help but be interested in its fu-

ture, and more than one person reached into purse or pocket to have a share in it.

For further information or to volunteer your assistance, call 212-219-0888 Eldridge Street Project, 83 Canal Street, Suite 203, New York, NY 10002.

ON THE OCCASION OF THE HUNDREDTH ANNIVERSARY OF THE ELDRIDGE STREET SYNAGOGUE
December 5, 1988

Remarks by Bill Moyers

Flesh and blood, soul and bone were those men and women who built that house of worship and pressed into its quarters in such numbers that at times a guard had to be stationed at the entrance to manage the crowd.

Lawyers, merchants, artisans, clerks, peddlers, bankers and laborers; families, friends, visitors and strangers gathered to hear the voice of the Lord God above the din of the tenements and the streets and alleyways. Of course, Jehovah had competition.

This was more than a house of worship. This was the portal of a new life in a new land for the largest wave of immigrants ever. They had found a home in a far country, and this synagogue was where they held family reunions. There was news to be shared from the old country, tips on surviving in America, gossip of erring brothers and sisters, rumors of broken deals and broken hearts. They would, the records show, announce with joy the betrothals and births, the new beginnings. They would receive with sadness word of the recent loss of friend or kin.

Tales would be told, as well, of fortunes found and lost by the brave and the foolhardy among them who had moved ever westward in the restless search for manna, to distant places with strange names: Cleveland, St. Louis and Chicago. One-third of all Eastern European Jews were transplanted to the United States during the last half of that century, and the Eldridge Street Synagogue—the first they had built in the new world—became a cross-roads of their hopes and aspirations.

Can stones speak?

Go there and listen. You will hear, I swear, the endless murmur of ten thousand tongues expressing wonder, wonder at *being alive*, wonder at *being here* and wonder at *being free*. You and I are so free today that it is almost impossible to understand the exultation they must have felt in walking along Eldridge Street without the boot of the cossack on their heels. They had *never before* lived in a country where freedom of religion existed.

Even here in New Amsterdam in the beginning, two centuries earlier, they would have been trespassers. Governor Peter Stuyvesant had complained to the Dutch West India Company—the owners of the colony—that Jews must not be granted "free and public exercise of their abominable religion" because "giving them liberty we cannot refuse the Lutherans and the Catholics."

My own spiritual forbears had tasted that same bitter fruit. They were Baptists, hounded from Europe for being *different*, but here in the New World they found an established religion whose authority was suffocating. They were flogged for teaching what was called those "damnable errors." They were fined and imprisoned for worshipping without permission. They were harassed for refusing to pay taxes to support ministers of the state religion.

One of them, Roger Williams, was expelled from Massachusetts for being a nonconformist, and spent a long hard season in the wilderness. He emerged to found Providence, Rhode Island, as a settlement whose cornerstone was absolute religious liberty for all—Jew and Turk included, said Williams. He secured a royal charter, the first of its kind in the world, that said no person within the boundaries of the colony shall in any way be molested, punished, disquieted or called into question for any difference of opinion in matters of religion, and the idea took hold.

Standing on Eldridge Street last week I could imagine Roger Williams spiritually at home there, too, as I was, pleased at how richly diverse the flowering of that religious liberty for which he and others had toiled. In the last half of the 19th century the fertile soil of liberty was producing in America a veritable thicket of religions, so that as the Jews of Eastern Europe arrived here they found a place freely to be Jewish. No more hiding behind drawn shutters to worship. No more asking anyone's permission.

Here they could go public and they did.

They published in brick and mortar. Go there and read. You will not find anywhere a more eloquent expression of Jewish *faith* and American *freedom*.

That it has stood a hundred years is a miracle. Through the 20th century, as synagogues all over "civilized Europe" were being profaned and demolished, this one has proclaimed in America a message as old as the story of Moses—the Faith of the Fathers—and as bold as the Declaration that in this new order of the ages, here in America, all of us are created equal.

Just consider the architecture.

Our nation's founding fathers were intrigued by the numeric rhythms of this ancient faith, so I can imagine one of our first gifted architects, Thomas Jefferson (if he had lived but another three score and ten), relishing the courageous symbolism of the synagogue's facade—the configuration of twos, for the tablets of the ten commandments; the three points of the central pediments for the three fathers of Israel, Abraham, Isaac and Jacob; the four doors for the four daughters, Sarah, Rebecca, Leah and Rachel; the cluster of five small windows for the five books of Moses; and the twelve roundels of that magnificent rose window, for the twelve tribes of Israel.

Surely, too, would a smile come to the face of James Madison, if he could stand there, just a few blocks from where George Washington took the oath of office as President, and see a house of refuge built in this world by people who had been scourged, besieged, hounded, and persecuted on account of conscience in the old world of Europe.

So it is no mere building that is the focus of this endeavor for which we have gathered this evening. It is a magnificent building, to be sure, and must, for beauty's sake, be saved. New York is enriched as a city by every particular of its glorious ornamentation and grandeur—from the carved balustrade around the Cantor's platform to the four corners of the Bimah with its brass torcheres and glass shades; from the graceful hemispherical domes to the round-arched windows; from the gold stars on the dark blue walls to the walnut ark on the East Wall, facing Jerusalem.

But this is a landmark of the spirit as well:

The spirit of an *ancient people* on a *new exodus* and the spirit of a *new nation* committed to the old idea of liberty. Every synagogue is a means of keeping alive the Jewish consciousness, but this one's mis-

sion of memory is unique in the world Four-fifths of today's American Jews descend from that wave of eastern European refugees who came in that exodus The Eldridge Street Synagogue connects these generations physically one to another. But it is sacred ground to many of us who are *not* Jewish: Sacred to the very love of freedom that drew *all* our forebears here

So what is our obligation?
One of the wise men of your faith once said that "in remembrance is the secret of redemption." I puzzled over that a long time, until I read again George Orwell's novel 1984. In that novel, you will remember, Big Brother banishes history to the memory hole where inconvenient facts simply disappear. The power of despotism described by Orwell rests not alone on the police but on a complete rejection of the past—its rejection and abolition. The past, you see, is indispensable to freedom. Consciousness is memory. People without it are prisoners of the present, ruled by those who can say that what was so is no longer so.

In his speech accepting the Nobel Prize for Literature, Czeslaw Milosz, the Polish emigre, now teaching in this country, said: "We are surrounded today by fictions about the past. The number of books in various languages which deny that the holocaust ever took place, and claim that it was invented by Jewish propaganda, has exceeded 100. If such an insanity is possible, is a complete loss of memory as a permanent state of mind improbable?" Yet, Milosz went on to say, "Our planet that gets smaller every year, with its fantastic proliferation of mass media, is witnessing a process that escapes definition, characterized by a refusal to remember"

A refusal to remember.
Abraham Lincoln would have been appalled by it. He knew the power of memory to shape the continuity and character of a people. In his first inaugural address, Lincoln talked about the "mystic cords of memory which stretched from every battlefield and every patriot grave to every living heart and hearthstone all over this broad land." Those words define something especially human, a power of transmitting experience from one generation to another down through the corridors of time. They connect us emotionally and spiritually to the human beings who came before and who will follow.

I believe that in every one of you tonight live the genes of your grandfather and your grandmother, and I believe you will find in the Eldridge Street Synagogue the living presence of a past that connects you as much to the history of your faith as the genes in your body connect you to the forebears who lived and died for you and for us, living memories just as powerful tonight as the very air we breathe. History becomes a continuing conversation between past and present and the question is whether we listen

So we must preserve that synagogue for the sake of beauty itself. Every particular ornament in its glorious architecture makes this city a little better for being there, but it is that spirit which animates beyond the power of a building to speak that carries on this conversation between the past and today

Bertolt Brecht said it this way
"New ages don't begin all at once;
My grandfather lived in the new age,
My grandson will live in the old
New meat is eaten with old forks,
From the new antennae come the old stupidities
Wisdom is passed from
mouth to mouth."
Do stones speak?
They do on Eldridge Street
They say: "In remembrance is the secret of redemption."

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THEOLOGICAL EDUCATION AND THE ARTS: A TIME FOR INTEGRATION

By *Wilson Yates*

After World War II, there developed a slow but growing interest in the role of the arts in theological education. Before the War, music was the only art form given any significant consideration. But in the 1950s a dialogue, informed by such theologians as Paul Tillich, Amos Wilder, Jacques Maritain, and Nicholai Berdyaev, was begun that led to seminaries becoming intellectual centers for the exploration of religion and the arts. The fruits of this period were many and certainly so for literature and drama, which gained a foothold in theological studies if not an equal footing with music. The momentum of the period was eclipsed in the 1960s by events that relegated interest in the arts to a more marginal status, but in the late 1970s a renewal of interest began to take place. In the decade that followed, there was a movement toward greater inclusion of the arts within the theological curriculum and greater interest in the question of integration. It is this renewal of interest that I want to explore. More specifically, I want to note certain findings that I made in a study on *The Arts in Theological Education* (1987, Scholars Press) regarding what is happening in seminaries and lift up the issue of integration of the arts within theological studies, which I consider to be the central issue facing us.

What Are the Seminaries Doing?

The study, in which we surveyed the curriculum of 134 theological schools for the years 1984-86, provides documentation regarding the number of schools treating different art forms, the types of art forms included in the curriculum, the courses and the curricular areas where the arts were considered, the type or depth of treatment provided, and the focus given to work with the arts within the curriculum. The following tables summarize that data. The first table offers insights into the number of schools treating different art forms. (Table 1)

THE NUMBER OF SCHOOLS TREATING EACH ART FORM (total schools: 89)	
Music	83
Literature	72
Painting/graphics	48
Architecture	49
Media (video, radio)	45
Film arts	41
Drama	37
Dance	30
Sculpture	30
Stained glass/mosaics	23
Photography	20
Fabric arts	16
Craft arts	13
Popular culture (comics, clowns, cartoons, ads, etc.)	15

Table 1.

In this summary, we can note that architecture, roughly equivalent to the visual arts and media, was third in treatment after music and literature.

When we look at the courses in which each art form is treated, it is important to recognize different levels or types of classroom consideration. The following table offers a summary of the number of courses and types of consideration the courses provided. The types, which have to do with the depth and extent of treatment, include the following: Type I—courses where art is used as *illustration* (e.g., the use of the Gothic cathedral to illustrate some point in medieval theology); Type II—courses where art is used as a *significant subject* or *source* in the treatment of the class's overall subject, (e.g., a worship course's consideration of the importance of architecture or music in the worship life of the church); and Type III—courses where art is used as the *primary subject* of study (e.g., a course in theology and the arts). (Table 2)

When we look at the number of courses in terms of Type II and Type III treatment of the arts, there are a total of 328 Type II courses and 546 Type III courses offered over a two-year period. The following table indicates the different curricular areas where they are offered (Table 3). Of these areas, the study of architecture is most frequently treated in worship, historical studies and theology.

When we consider the focus given to the treatment of the arts within the theological curriculum, three foci can be identified. (Table 4)

In the case of architecture, work is located primarily in Focus II where works of architecture are used as sources for historical analysis and in Focus III where ar-

THE REV. DR. WILSON YATES *is Academic Dean and Professor of Religion, Society and the Arts at United Theological Seminary of the Twin Cities in New Brighton, Minnesota.*

chitecture is considered in courses on worship.

What is Needed?

The number and range of courses is significant. We can, I think, conclude that there is a significant inclusion of the arts in theological education. But inclusion is only one part of integration and these findings indicate that the process of integration has only begun. The task, therefore, is still before us: We have yet to realize as complete an integration as we need.

What is integration? In the study, I worked with the following definition:

> The integration of the arts within a theological curriculum exists when the treatment of the arts is considered a necessary part of the tasks of constructing theology, interpreting faith and culture, and preparing for the practice of ministry—in effect, when the arts inform the theological curriculum in such an inclusive and necessary way that they become an essential part of theological education.

The degree of integration implied in this definition is not easily realized and yet it is what we need if the arts are to play the role they should. When I explored the rationales respondents (primarily deans) gave for the arts, I was able to delineate eight major reasons for their inclusion and integration. They were:

1. The arts can serve theology as a source in identifying and understanding the religious questions of human existence.
2. The arts can serve theology as a source for understanding the spiritual character of a particular culture.
3. The arts can serve theology as a source of prophetic judgment and protest against human injustice and idolatry.
4. The arts can serve as document and source for understanding the nature of historical and contemporary faith.
5. The arts can serve as a model for the creation of theology.
6. The arts provide forms integral to liturgy and worship.
7. The arts provide essential means for communicating the meaning of the Christian faith to the church and to the world.
8. The arts can play essential roles in the professional and spiritual growth of students by helping them to develop their intuitive mode of knowing.

Architecture serves as a source for each of these roles, but particularly those related to understanding the spiritual character of culture, understanding the nature of historical and contemporary faith, as a model for the creation of theology, and as a form integral to worship. Whether architecture is integrated within the theological curriculum or not, depends on whether it is understood to be a *necessary* source in these areas of engagement. In effect, is it a necessary source in constructing an understanding of faith, culture, and the life of the church?

In the inclusion of the study and use of architecture in the curriculum, there are a number of academic areas that must be drawn upon such as architectural theory and criticism, the history of architecture and particularly church architecture, and "the doing of architecture" as embodied in the day to day work of architects. This means interdisciplinary work in which historical, critical, and practical work are brought into play with theology, history, and practical theology. This is happening, but it needs a disciplined focus and inclusion that it has not received to the degree that it should. Certainly the work of *Faith and Form* contributes to this end. But much more work in professional societies and special consultations is needed as well as a body of literature and curricular models regarding such work.

THE NUMBER OF COURSES IN WHICH EACH ART FORM IS TREATED
(total schools: 134)

Art Forms	Illustration Type I	Significant source Type II	Primary subject Type III	Types II & III Total
Music	(25+)	97	245	342
Literature	(46+)	93	94	187
Painting/Graphics	(27+)	35	66	101
Drama	(11+)	32	54	86
Architecture	(17+)	25	57	82
Media	(17)	35	28	63
Film	(23+)	24	43	67
Dance	(1+)	23	7	30
Sculpture	(10+)	16	34	50
Photography	(3+)	5	–	5
Craft Arts	(4+)	5	1	6
Stained Glass/Mosaics	(5+)	2	–	2
Fabric Arts	(3+)	2	–	2
Popular Culture Arts	(–+)	3	2	3

Table 2.

COURSES AND CURRICULAR AREAS: NUMBERS OF COURSES OFFERED IN EACH CURRICULAR AREA (over a two-year period)

Curricular Areas	(Type I)	Type II	Type III
Biblical Studies	(25+)	28	10
Theology	(38+)	44	127
Historical Studies	(16+)	32	38
Worship	(19+)	94	194
Communication/Media	(6+)	29	87
Church and Society	(5+)	7	10
Ministry Studies	(11+)	14	29
Homiletics	(33+)	22	9
Ethics	(10+)	6	0
Religious Education	(7+)	17	25
Spiritual Formation	(6+)	15	4
Pastoral Care	(19+)	2	0
Evangelism	(1+)	5	8
World Religions	(8+)	12	2
Missions	(1+)	1	3

Table 3.

THEORETICAL FOCUS I	ANALYTICAL FOCUS II	PRACTICAL FOCUS III
The arts treated in light of their theoretical relationships to religion and theology with a particular concern for rules of interpretation, definitional questions and methodological issues.	The arts treated as sources and documents in the historical and contemporary analysis of faith and culture.	The arts treated in terms of their roles in the practice of ministry and worship.

Each of the curricular areas has one and several have two of the three foci. They have been identified with one or two of the foci in the following manner:

Theology	Theology	Worship
History	History	Communications/Media
Ethics	Biblical Studies	Homiletics
	Church and Society	Ministry Studies
	Ethics	Religious Education
	World Religions	Pastoral Care
	Missions	Spiritual Formation
		Evangelism

Table 4.

Where is Work Going On?

A number of schools are dealing with the issue of integration albeit in varying degrees and styles: the Graduate Theological Union, Berkeley; Pacific School of Religion, which is a part of the GTU; Yale Divinity School, through its emphasis on religion and the arts and the work of the School of Sacred Music; Candler School of Theology; Christian Theological Seminary, Southern Baptist Seminary, Louisville; Union Theological Seminary, New York; United Theological Seminary of the Twin Cities and particularly so through its publication, ARTS, *The Arts in Religious and Theological Studies*; and Wesley Theological Seminary. Each of these schools is working seriously with the arts and takes seriously the matter of integration.

We are at a crucial time for the arts in theological education.

We are at a crucial time for the arts in theological education. More is now happening than has ever happened in American seminaries. What remains to be seen is whether genuine integration will occur. If it doesn't then we are in danger of losing the moment and seeing the arts return to a marginal role within the theological enterprise. If it does then we shall be company to a truly new partnership that bodes well for both theology and the arts.

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Lawrence is an American craftsman who has been involved in stained glass for religious and secular institutions since 1956. He has won awards for his work from the Stained Glass Association of America and IFRAA.

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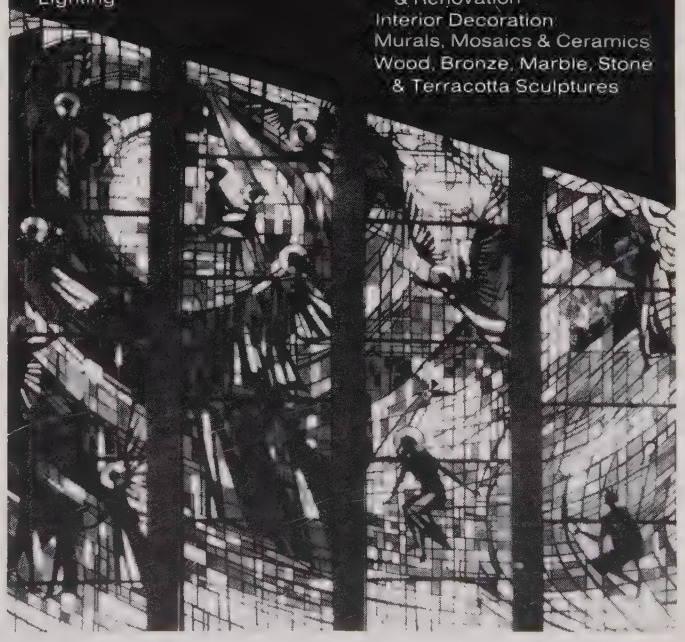


ARCHITECTURE AS A CALLING

By John F. Westerhoff

While all of you are architects, I am a practical theologian. Practical theologians strive to find answers to the question, "How are we as believers in Jesus Christ and members of his Church to live?" As a theologian I build with words; I create images that attempt to give shape and form to God's self revelation. By so doing I intend to help people reflect on their relationship to God and to each other. You build with materials. You create artifacts that attempt to give shape and form to space in which persons can relate to God and each other as Christians.

I am also a writer and lecturer. I have had both successes and failures, all of which are there for everyone to see; they also will remain long afterward, but you know that experience. You, too, have your successes and failures, and they are there for everyone to see, and they too will live on long after you die. Hopefully, that provides us with enough in common to explore together the theme of this conference, "The United Church of Christ and Architecture."

First, I believe that as architects you are engaged in a theological task. You express in buildings convictions about God and life with God. You engage in a sacramental activity, that is, you attempt to present that which is hidden, outward visible signs of inward spiritual realities.

> *Just as in every home that you build, you have to take seriously the personalities of the churches which you build. You also need to take seriously the denominational ethos or character of groups for which you build.*

You engage in work that others *see*. Seeing and faith have much in common. Faith is a way of seeing, which explains why there are so many healings of blind men in the Scriptures. Christian faith is concerned with being able to see correctly. It may be easy for us in the Reformed tradition to think hearing is more important than seeing. Still, seeing is essential to Christian faith and life and architecture is a visual activity. It is, therefore, by its nature an activity of faith.

There is a story that comes out of the Sufi tradition. In this story a ferryman runs a boat across a river. One day he is taking a teacher across the river and the teacher asks, "Is it going to get rough?" and the mulla answers, "I have got no idea." At that point the teacher says, "Sir, have you never learned any grammar?" "No," says the mulla. "Well, in that case you have wasted half of your life." And on they go. A storm comes up and the little cockleshell begins to shake and water starts coming over the edge and the ferryman turns to the teacher and says, "Teacher, have you ever learned how to swim?" The teacher says, "No." "Well," says the mulla, "In that case *all* of your life is wasted, as we are sinking."

The questions we ask are a matter of life and death. I would like to suggest that the question architects need to ask is, "What makes church architecture, *church* architecture? Is it just the designing of buildings called churches? One answer is found in Rudolph Otto's book, *The Idea of the Holy*. He points out that religion is made up of three commitments. First, a commitment to truth. You could say, to right doctrine or to theology. Second, a commitment to goodness. You could say, to right behavior or ethics, and third, a commitment to beauty, to right worship or aesthetics.

The history of architecture is the history of splits among these three commitments. For example, whenever the Church realized it was not living a life that was true or good, it became dissatisfied with buildings which only took beauty seriously. Such works were attacked because they did not hold truth, goodness and beauty together. One historic result was what Paul Tillich called the Quaker truth and the Quaker error. The truth is that all of life is sacramental. You therefore do not need special place or special time. But the Quaker error was that if we don't have special times and special places persons will never *know* that all time and all space are sacramental.

For the architect tensions will develop as you strive after truth, goodness and beauty. Tensions such as these between the profane and the secular, between the immanent and the transcendent, between the intellectual and the intuitive, between the Word and our hearing of it, and the sacrament and our seeing it, between continuity with the past and change for the future.

One of the earliest churches built after

THE REV. DR. JOHN F. WESTERHOFF *is Professor of Practical Theology at Duke University.* *This (edited) address was given at the Symposium on United Church of Christ Architecture, November 3-6, 1988, at the Colonial Church of Edina, Minnesota. This was the first-ever gathering of 60 architects from Maine to Hawaii who are active members of United Church of Christ congregations. The purpose was to explore the heritage of the UCC and to learn how to incorporate this in the planning of new and in remodeling or expanding existing facilities. The Symposium was sponsored by the United Church Board for Homeland Ministries Division of Evangelism and Local Church Development, The Rev. Dr. Robert L. Burt, General Secretary.*

A new audio-visual tape, "Symbols, Sacraments and Spaces," has been developed by Dr. Westerhoff and was reviewed by the architects as a tool to help congregations take their architectural responsibilities seriously. The Board has also produced a Planning Guidebook for faithful building for congregations. UCBHM, *475 Riverside Drive, Tenth Floor, New York,* NY 10115.

the beginning of the reign of Constantine was one he designed and his mother helped to build. A space was built that was definitely secular, modeled after those where political meetings were held. It was created for the service of the Word. A space for transition was also developed. It was a trail over the hill where they had found the cross on which Jesus was crucified. And then a space was constructed, a sacred building for the celebration of the Lord's Supper. By connecting these two buildings with pilgrimage space Constantine expressed the tension between and the relationship of the sacred and profane. Gauguin, the painter in a letter to Pisarro, wrote: "All art is a statement of extremes." But he also said: "Salvation exists in the extremes." We believe that Jesus is fully human and fully divine. Church architecture needs to express this paradox and perhaps this can be expressed in another Sufi tale.

A character is not sure which of two women he should marry. One day they both corner him. "If we were both to fall in a river, which one of us would you save?" asked the small, beautiful one. The mulla turned to the other, large, wealthy woman and asked, "Can you swim, my dear?"

In maintaining extremes in tension there are two criteria to be met. One is integrity. All church architecture is symbolic and must point beyond itself to the truths of the faith. The second is appropriateness. It has to meet and fulfill certain functions. It is not easy to meet both these criteria. Sometimes we let one or the other dominate. The important thing is to apply both.

Another concern is cultural context. A culture is a people's learned, shared understanding of customs, rituals, and life styles. Racial groups have cultural characteristics, so do denominations and different parts of the country. Unless a people's culture is expressed in its architecture, an unfortunate split between Church and world is created. Every congregation also has a personality which is more than the sum of individuals who comprise it.

Just as in every home that you build, you have to take seriously the personalities of the churches which you build. You also need to take seriously the denominational ethos or character of groups for which you build. It is my conviction that the ecumenical movement is not a movement to blur all the denominations together. My hope for a united church is that all Protestant denominations will be seen as the equivalent of Roman Catholic religious orders.

Colonial Congregational Community Church of Edina, Minn.

Having written a book with a Dominican, a Franciscan, and a Jesuit, I know how different these orders are from one another and that the health of the Roman Church lies in the recognition of its diversity. All churches cannot look alike. There is no generic characteristic. You belong to the United Church of Christ, a denomination that has its own unique identity and ethos, just as Presbyterians, Lutherans, Baptists, and Episcopalians do. You must help the U.C.C. to maintain its identity and uniqueness so that it can speak with an authentic voice.

Of course, the United Church is made up of four parts: that in part is its uniqueness and its difficulty. Each of these four parts has a particular sense of who it is and its contribution to the whole. Architecture needs to express both that particular and that corporate unity. The building that we are in, the Colonial Congregational Church of Edina, Minnesota, is an excellent example of the Separatist pilgrim tradition that is one part of the United Church. It is authentic but cannot be the only style for the United Church of Christ. Architects need to take diversity into account when designing a United Church of Christ building.

I am quite aware that this is not an easy assignment, and so another Sufi story may be useful. A certain character is servant to the king. The king tells him that he is hungry and his servant brings him a plate of delicious vegetables. "These vegetables are the very best in the world," declares the king and his servant agrees. Later, after having been served the same vegetables five days in a row, the king is upset and says, "Take these away. They are the worst vegetables in the world." The servant agrees, and the king says, "Really? Last week you said they were the best in the world." "I did," says the mulla, "but I am a servant of the king and not of the vegetables." You may

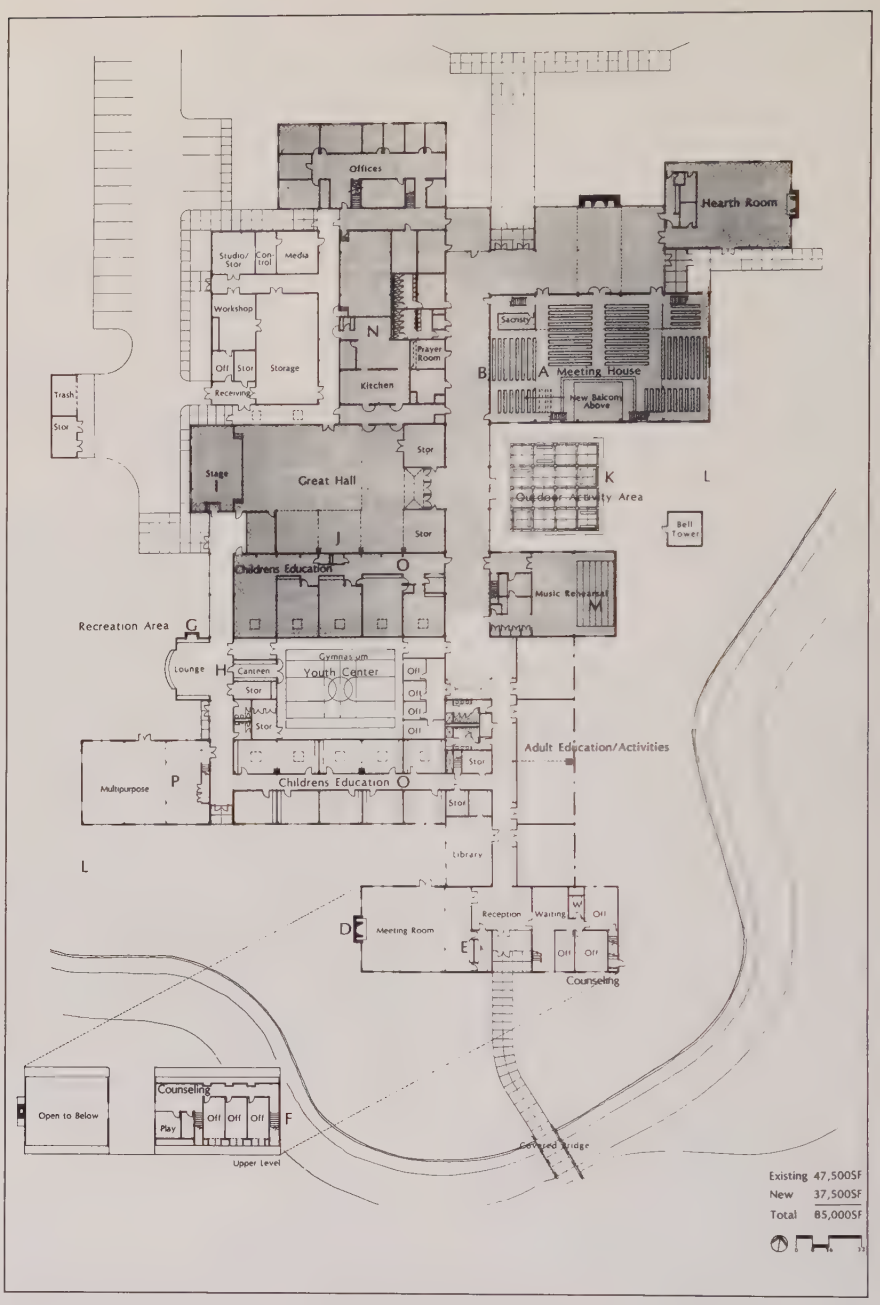
have excellent vegetables to serve, but you are servants of the gathered congregation.

To be a church architect is to have a vocation. It is a holy calling from God. You are not just a professional with knowledge and skills from God. You are in a profession that needs to be marked by vows and commitments to the Christian faith and life. The Christian life implies a knowledge of scripture and tradition, but it also requires a dedication to a spiritual life that seeks an ever deepening relationship to God. It is out of this relationship that the Christian architect creates. Graham Greene wrote a book entitled *Dr. Fisher of Geneva or the Bomb Party*. In it there is a man who has many friends and runs dinner parties. A daughter and her husband come and observe his friends at one of these parties and have a conversation about them. It begins when she asks her husband if he has a soul. "I know you have a soul," she insists. "The first thing necessary to the spiritual life is to be able to embrace suffering, not wallow in it, not seek it out but to embrace it when it comes, to live out life in its depth and not on its surface." Every artist and architect understands this. It is out of the depths of life that one creates and brings to the surface that which reveals truth, beauty, and goodness.

There is another character in the book, a Monsieur Belmont who is a tax lawyer and a specialist in tax evasion. "Does he have a soul?" the daughter asks. "Oh, no," her husband says, "they keep changing the laws and he has to keep working to find ways to get around them. He doesn't have time for a soul." To have a soul is to live a life marked by moments of silence and solitude. This is difficult in our country.

We use a word that no other English speaking country uses: vacations—we escape or vacate, which explains why we are often tired when we return. The rest of the world takes "holidays"—Holy-days for silence and solitude. Every artist and architect needs Holy-days in order to reach into the inner self to discover truth, beauty and goodness, out of which creation emerges.

Another character is an aging movie idol. "Oh, no," they decide, "he doesn't have a soul. He likes his old films too much; he keeps playing them over and over again. He is too satisfied with them and himself." Graham Greene recognizes the value of a certain restlessness of spirit as essential to spiritual life. We can never be satisfied with a creation; we need to always be striving for more.



Floor plan, Colonial Church of Edina expansion, 1987.

The novel closes when the daughter asks, "What about my father? Does he have a soul?" and her husband replies, "He may have a soul but if he does it is a damned one." The friends of her father could not see in him any image of God and so he could not recognize it in himself. If we are to have a soul, Greene believed others must see the image of God in us so we may see it in ourselves, and if we do *not* see it in ourselves, then we cannot truly create. God is the supreme Creator and we are creative in so far as we are created.

And so I charge you to be architects to the Church, to take seriously the task of keeping goodness, truth and beauty in creative tension, to enhance your knowledge of theology, scripture and tradition, to live out of the depths of your own spiritual lives so that you may develop space in which others can express and grow in Christian faith and life.

A PANEL DISCUSSION FOR CONGREGATIONAL EDUCATION

Robert Rambusch, John Dillenberger, Donald Bruggink, Terry Eason and Chip Reay

In the following dialogue (excerpted), the consultants are discussing art for the Worshiper's Path in the New Temple of the World Headquarters for the Reorganized Church of Latter Day Saints.* This is a long corridor with eight dividing bays which the worshiper enters from the reception hall and follows along to the sanctuary. The Path is a preparation for the worship experience. It is a part of the architectural symbolism, reminding the worshiper that humanity is of the earth, earthy (1 Corin. 15:47) for as one enters, it is at the ground level, and then, following an ascending spiral pathway one and a half stories to the sanctuary, one is met by the Lord of Heaven, represented by the descending spiral.

THE ENTRANCE

Bruggink: There seems to be no architectural indication that is clearly understood by the public who will want to know where to go. Perhaps a Cross of Peace or church seal should be located over the entrance area. It would call attention to itself and to the entrance.

Rambusch: I have a suggestion to make. This Church believes in visions. The Temple is a temple in the profound sense in which God intervenes via revelation, and causes the Temple to come into being. You, of all people, must say: Prophecy and sanctity are alive and well in America. I recommend that a statue of Joseph Smith be affixed to the exterior, surrounded by two pedestals, one bearing a see-through model of the Temple at Jerusalem and the other of the Kirtland Temple. Joseph would be looking up at the Temple which he prophesied would be.

Dillenberger: The building is too dominant in form to keep people from knowing what it is. I do not think an *exterior* symbol is needed. The cleanness of the architecture may be better served by having no symbol affixed to the exterior surface.

There was some discussion about the possibility of an exterior cross, but it was finally decided that nothing should be added to the statement of the architecture itself.

THE WORSHIPER'S PATH (to the Sanctuary)

Bruggink: Do you intend for the Worshiper's Path to prepare the congregant for worship (and therefore programmatic) or is it to be an open-ended challenge to religious reflection? Is it to be didactic or experiential?

The committee said that it is to be both. *Its purpose is to challenge, stimulate, and encourage preparation for worship.*

Bruggink: Most people do not read art well. I suggest that the emphasis be on programming with a brochure for those who want and need it. The art works can be sequenced (and thus the theological suggestion) with a high degree of intentionality. That is, the first works of art should be relatively simple and representational, with a possibility of later works being somewhat more abstract and requiring deeper reflection and association. Some people develop feelings of guilt and resentment when in the presence of abstract art because they do not understand it.

Eason: I agree that the art should communicate with the average man on the street, without necessarily becoming a

"We had been well impressed with what we had seen and heard about IFRAA *as an organization and so we invited, with Robert Rambusch's help, five consultants to advise our art committee: Donald Bruggink, Western Theological Seminary; Terry Byrd Eason, Liturgical Consultant; John Dillenberger, theologian in the arts; Chip Reay of Hellmuth, Obata and Kassabaum; and Robert Rambusch, Liturgical Consultant. We spent a full day with the consultants and from the tape recorded sessions produced a thirty-page commentary. As the art committee for the international headquarters of our World Church, we are extremely concerned about the art that will find a permanent place there."*

Alan D. Tyree, Chair
Temple Art Committee

The Reorganized Church of Jesus Christ of Latter Day Saints is a Christian denomination organized in 1830 under the leadership of Joseph Smith, Jr. and now maintains its headquarters in Independence, Missouri. The leadership, first of Joseph Smith III and subsequently of three of his sons, expanded this denomination (RLDS) into an international one of over 70,000 members in many countries. (Bishop Russell Pearson, a former president of IFRAA, *is one of its members.) This group is not to be confused with a large, dissenting group, which separated and moved westward under the direction of Brigham Young and became the Mormon (LDS) Church in Salt Lake City, Utah. These two groups have a common historical origin, but there are major differences in theology, methodology and interpretation.*

matter of the least common denominator.

Dillenberger: We must remember that most periods of art were abstract. Primitive art is quite abstract. Only the classical Greek and Renaissance periods were figurative and then for a few decades only. In point of fact art was a way for the illiterate to read; now literate people find it difficult to read art. I find no problem in using abstract art or in mixing realistic and abstract art. But I confess to mixed feelings about a programmed Worshiper's Path. It will be used in so many ways by the variety of people who come

Pilgrims will use it as an orientation and take more time. Regular users will hurry through or take another route. In some ways, I think it might be preferable to use it as a religious art gallery, rather than to have an approach that is too programmed. The art works there should have content but never be illustrations. If the art object is used as a memory symbol, it can tie the past and the present together. Perhaps half of the works could be programmed pieces of fine art and the other changing and revolving on a temporary basis.

Rambusch: In the Worshiper's Path we are trying to do several things at once. Some will find it familiar ground that they only need to be reminded of, but it will be a new experience for visitors who come for the first time. For the former it should surely be *experiential* but for first visitors it should be programmatic, didactic and meditative. Otherwise, they will only ask about the Temple in terms of how high it is, what it cost, etc. To appreciate it for what it is intended to be, the Worshiper's Path must educate and inspire them. To do this, it needs to be programmed. In a sense, we need to deprogram people before we program them. In the four to ten minutes they will spend in the Path, we want to prepare them for worship in the sanctuary.

Dillenberger: It is only that we must be careful not to be manipulative. I agree that this area should ideally be used as a meditative place—not for worship per se and not only as an art gallery. Art has a seductive quality that will encourage meditation and draw the people back again and again to make use of the Path as a true means of entrance to the Sanctuary.

Eason: If they have a truly meditative experience, then they will want not only the meditation but a real feeling of involvement which they will find in the Sanctuary.

Rambusch: Then we seem to agree that the question of whether a work of art is figurative or abstract is not as important as whether it is appropriate and relevant to its purpose and location in the Worshiper's Path.

Bruggink: Before we discuss any art for the interior, perhaps we should think about whether there should be a theological sequence.

After a theological discussion it was agreed that there should be an intentional sequence, beginning with an early recognition of the Divine Presence, perhaps through a symbol of creation, and moving through symbols of the human condition, the Cross, discipleship, involvement, etc. Works of art would express these concepts to the worshiper who moves through this path

THE SEQUENCE

Rambusch: I see this space as essentially an ascent rather than a strict tunnel.

Edwards: I think it is important that the space not be too cluttered and that there is time for silence

Bruggink: There will be eight bays be-

The Temple of the Reorganized Church of The Latter Day Saints.

tween the pillars for a display of art objects. I think we will agree that these should be on eye level to avoid a billboard feeling and to be available to the children.

Reay: I think the different bays should have differing treatments of space. Some could have quarter-rounded alcoves or niches, with the curved or rounded space in view as one walks up the Path. Some could be seen only by looking backward when one is even with or past the work of art.

Bruggink: I suggest that there should be a uniformity of the modes of expression All of the works should be two-dimensional or three-dimensional and not alternating.

Robert Rambusch and John Dillenberger disagreed and saw no reason not to mix the art forms.

THE EIGHT BAYS

Art Objective 1: God's Presence in the World

Reay thought a tapestry should begin the Path rather than a bas relief as Bruggink suggested. Rambusch thought a three-dimensional, representational terra cotta with the earth tones of creation would be the most appropriate. Rambusch suggested the use of benches in each bay so that people may sit and reflect or simply rest

Art Objective 2: Shadow of the Cross

Reay: If we have a tapestry or a terra cotta sculpture in the first bay, I would like the committee to consider a cross for the second bay, perhaps with back-lighting to cast a shadow across the path and opposite wall. It could be a stylized cross or a rough-hewn form.

Art Objective 3: Sculpture or Light

The discussion centered around the use of overhead light to contribute to the sense of discipleship as worshipers move forward, observing those ahead of them walking in the light, in response to the cross.

Art Objective 4: The Flowering of the Human/Divine Relationship

Brother Sekine reminded the committee that Ikebana, the Japanese art of flower arranging, is an art of self-realization. It is clearly concerned with contemplation and meditation. Reay suggested that gold leaf or gold tea chest paper be used to line the bay where the flower arrangement will be placed. All seemed to think this was an appropriate solution.

Art Objective 5: Baptism

The use of flowing water was discussed (as a universal symbol) but was rejected as being too costly. Jack Garnier spoke of the importance of the baptismal scene with Jesus and John and that the baptism of the spirit is very important in the faith.

Bob Rambusch suggested that a bronze sculpture would cost between $75,000 and $90,000, but if the bulk of the money is put into the clay sculpture from which the cast art object would be made, then the committee could choose from various options the material for the permanent piece. Stylistically, he said, the trendy or flamboyant should be avoided.

ENTER THE SANCTUARY: The Worship Experience

Art Objective 6: Saints Departing to Serve

After the theme of the baptism of the spirit, a departure to serve seemed appropriate, and exiting figures in bas relief or fresco were discussed. It was hoped that this would encourage identification with people of the historical church and people all over the world.

Dillenberger applauded the use of a good mural but cautioned that it would be easy to end up with illustration rather than art. Such a mural can also become dated, depending on the content. He wondered if this subject is not one that would lend itself better to abstract art.

Rambusch agreed that abstract would be less risky because it is less confrontational, but he said, confrontation is needed here. He recommended the use of photography saying that photographs by a good photographer are longer remembered than sculpture. He suggested color transparencies, 8"x 10", 100 or more of them, back-lit for impact. He thought pictures of average persons from all over the world should be the subjects.

Art Objective 7: A Sending Forth

It was agreed that a discreet use of scripture passages over the exit doors would send the worshipers forth to serve. The English language would be used, perhaps in bronze letters in relief.

Art Objective 8: Doors of the Continents

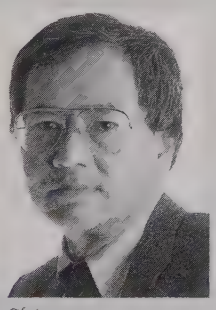
The six interior doors represent the six continents where the Church is established. Each would have an inset panel donated by the churches of the continent it represents. The design is to be that of an artist from that continent, approved by the committee. There need not be any unity among them, but sketches should be sent ahead for approval.

Art Objective 9: "The Field is White Already to Harvest" Window

This is to be a stained glass window representing fields of harvest. Wheat and

WORLD HEADQUARTERS FOR THE REORGANIZED CHURCH OF LATTER DAY SAINTS, INDEPENDENCE, MISSOURI

Architect: Gyo Obata, Principal Designer and Chairman/President, Hellmuth, Obata & Kassabaum, Inc., St. Louis, Missouri.



Gyo Obata

The design of the Temple was inspired by a seashell—the intricate spiral shell of the chambered nautilus. The Temple is 200 feet wide at its base (about the width of a city block), and it tapers upward to form a spire that peaks at 340 feet. A band of clerestory glass follows the spiral of the roofline and provides natural light to the sanctuary, which is located below.

School and office facilities will be housed in an L-shaped wing that wraps around the southern edge of the Temple. A two-story reception hall, which will be topped by a skylight, is located in the transitional space between the sanctuary and the school/office wing.

Obata's previous religious buildings include the award-winning Priory Chapel and the B'nai Amoona Temple, both located in St. Louis; and a mosque at the HOK-designed King Khaled International Airport in Riyadh, Saudi Arabia, capable of accommodating 5,000 worshipers.

rice lend themselves easily to an abstract design. Rambusch suggested that the selected artist be asked for a mock-up of the glass used with samples of the specific glasses.

Art Objective 10: Bronze Exit Doors with Seal of the Church

In most houses of worship, one exits by the same means that one has entered. In this instance the Path continues on beyond the Sanctuary through a different exit route. In essence, it expresses theologically the concept that we have met with God in the Sanctuary and that we exit together with God to serve in God's world.

THE CHOICE OF ARTISTS

Bruggink: I would give prior consideration to church artists, but inasmuch as they are in-house and therefore harder for us to judge, I would recommend a well chosen, outside jury to make the selection in terms of their previous work.

Dillenberger: But a sensitive artist, even an unbeliever, can produce good religious art. There are good artists who produce religious works of art, but there are not many good religious artists. The headquarters of a large denomination such as this should set high standards so that others will follow. If I had to choose between half a dozen good works of art or a dozen of average quality, I would choose the half dozen greater works. In the long run, the quality work will give more to the people and will bring them back more frequently. Another reality emerges when we are confronted by good art. It speaks of content beyond itself.

Eason: We should not compromise at any point by adding poor art. If necessary we should forego a piece of art until we can afford it.

Dillenberger: It would be possible for us to use good works of art from relatively unknown artists, provided we are not committed to a permanent display. Commitments could be made for a specified period and on a rotating basis, until a more permanent work can be selected. Good things beget good things.

Bruggink: The hardest question we have to consider is: Does the art have sufficient integrity to be there? The commissioning of works of art is alright if you follow a system. First, request the artist's cartoons and use these as a means of further dialogue, and then let the program define what the work of art is to be. By following this approach each step of the work can be appropriately agreed upon and the committee can easily dismiss the artist at any step along the way if it is not satisfied.

Dillenberger: You can never tell an artist what to do, but only give him the program—that is, the spiritual end you hope to serve. But he or she must be left free to create on his own.

Rambusch: I disagree. We need to tell the artist what we want. We have to help him or her understand our theology. We should hire only humble artists; arrogant artists are really insecure. We should ask for samples of work: slides, photos, etc. We should provide a description of the nature of the work and inquire about the average cost of similar completed work. We should ask to see slides of a similar nature with the client's name, address and telephone number. We should maintain control throughout our proceedings. The contract should provide payments at proper progress points along the way so that we are always holding some monetary control over work.

Eason: We should keep in mind that artists are often temperamental, and it may be difficult to get their work done on time. We should allow sufficient time for this prior to the opening. After the contractor has finished, there will need to be approximately six months in order to assure that everything is ready for use. This is not too much time to have as a buffer.

Rambusch: This budget of $350,000 should be spent very carefully. A tithe of $25,000-35,000 should be set aside for two persons to travel the continents to discover the finest examples of art. A cameraman should be sent to film the entire journey of discovery and then make the film available for a suitable fee. A grant from a supportive foundation might also be sought. Your theology would have to be shared with the artist so that he becomes "grace-filled." You should look for artists who are capable of seeing extraordinary art in the everyday. Folk art should certainly be considered. The folk of a culture do not necessarily see a distinction between the sacred and the secular.

Various types of art such as frescoes, paintings, sculpture, stained glass were discussed.)

Bruggink: I am wondering if perhaps a competition would give you greater options and choices. Asking for slides from artists, leading to a selection of participants, and then an art show with a catalog would leave the committee free to acquire the desired works.

Dillenberger: A competition represents a great deal of time, work and energy if it is done well. It also takes money. An invitational competition would be better than an open competition. I would also caution that the jury and award committee probably should be the same, or you may end up with a work of art that is not suitable for the environment intended. A competition is a good way to obtain publicity but it has drawbacks too. I would advise against it.

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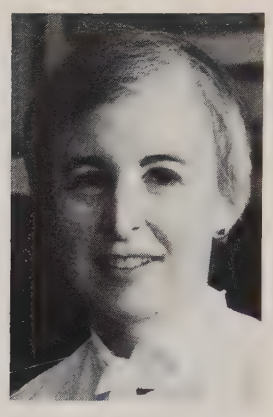
GATES OF THE GROVE SYNAGOGUE: A NEW SPACE ENCLOSES THE PAST, PRESENT AND FUTURE



By *Carol Herselle Krinsky*

A building at once modest and impressive, modern and traditional, has just opened in East Hampton, New York—the new synagogue for the "Gates of the Grove" congregation. Designed by Norman Jaffe, an architect previously known for domestic architecture, this building should be satisfying to worshipers and will offer ideas for architects and building committees contemplating new synagogues elsewhere

The design of a synagogue usually poses difficult problems, and this one proved to be no exception. Apart from the usual constraints of a site, or budget (in this case, quite generous, about $2 million) or the demands of certain individuals—a synagogue is a building type without a definable tradition on which to rely.

Synagogues vary in appearance and plan according to the degree of orthodoxy and geographical ritual embraced by the congregation, and according to the period and locality. Before the 19th century, it was hard to spot a synagogue

Gates of the Grove Synagogue, East Hampton, NY. *Norman Jaffe, architect*

CAROL HERSELLE KRINSKY *is the author of* Synagogues of Europe: Architecture, History, Meaning *published by* MIT Press. *She is a professor of fine arts at New York University and a past president of the Society of Architectural Historians.* *This article was first written for the* East Hampton Star, *New York, and is reproduced with its permission and that of the author.*

because it could occupy an ordinary house or be concealed from the street, owing to restrictions placed on Jewish life in many European towns. If it was visible, it was usually small and designed in the style then used for minor buildings, with nothing to distinguish it from the outside as having a religious function

During the 19th century, as Jews were gradually given civil rights, synagogues became more conspicuous, just at a period when architectural styles took on political meaning. Gothic, for instance, was usually reserved for churches and buildings erected by Christians, who hand invented the style. Synagogues then had to develop a particular style to avoid being simply minor elements in a local vernacular. One solution was to take on trappings of Moorish architecture and exotic elements associated with the Middle East, displaying six-pointed Stars of David, twin tablets of the Ten Commandments and other Jewish symbols. Gradually members came to expect these symbols even though they were not necessarily of great antiquity, or found in all Jewish communities

What, after all, is a synagogue? Not Abraham's tent in the wilderness or the portable ark described in the Bible. It is unlike the Temple in Jerusalem, which was a place of sacrifice as well as prayer. Today there are also educational and community needs, functions of the synagogue that must be closely observed by the architect.

This new synagogue, about 5,000 square feet, occupies a site adjacent to an existing shingled house, where services have been held for some years. As the congregation grew, the need for a larger sanctuary became urgent, and it was decided to add to the west of the house, along the same east-west axis. Behind the buildings is a grove of trees planted as memorials, and the new structure had to be shallow enough to avoid interference.

The sanctuary, therefore, extends laterally, unlike many synagogues of the last century which have relatively narrow facades but deep rooms behind them. This has resulted in an unusual interior, composed of a long and relatively narrow entrance corridor that opens into a broad main space.

Sight Lines Obscured

The breadth of the room presents some problems, which have been solved with considerable although incomplete success. Reform Jewish services have traditionally focused the attention of the congregation at one end—the east end, when the site allows it. There the rabbi removes the Torah (Pentateuch) scrolls from the ark, delivers a sermon and reads from the Torah after unrolling the scrolls on a special table, called the bimah. Selected members of the congregation assist in some of these tasks, and a cantor may lead prayers as well as sing sacred music.

Worshipers want to see all these activities, and on days when only about a hundred people are present, they will be able to sit in the center of the room where sight lines are excellent. When the room is full, however, some members will be able to see only the entrance to the area housing the ark and the seats for those who assist in the service. Nevertheless, all will have at least a partial view of this area, and everyone will have a full view of the bimah, as the seats are arranged in a U configuration around it.

Gates of the Grove Synagogue

Traditional Bimah

The bimah occupies a place approximately equidistant between the doors of the ark and the entrance corridor, but because the ark and the seats for synagogue elders are in their own space extending north from the main, broad room, the bimah appears to be closer to one side of the building, as it actually is in Reform practice. But before the 19th century Reform movement arose, the bimah in German-rite (Ashkenazic) synagogues had been in the center of the congregation, as this one is in fact. This seems a satisfactory response to the interest of some congregation members in more traditional elements of Jewish practice.

The question of tradition affected the overall appearance of the synagogue and its ornamentation. At first, some influential congregants expressed a preference for a long room, adorned with stenciled patterns, colored glass, and details drawn from historic revival styles, as seen in 19th century synagogues. They hoped to cover the ark doors with the words of the Ten Commandments, Stars of David, and perhaps some gold leaf, following older practices of enhancing the enclosure for the Holy Scriptures. The architect gave them less of this familiar decoration but more of a subtly handled group of Jewish references.

The building is made of wood, and partly shingled. Wooden synagogues were characteristic of areas in central and eastern Europe from which many of the members' ancestors came. Wooden shingles also are seen widely on the South Fork, so that this building also conforms to the local vernacular, as synagogues did before the 19th century.

Visual "Arches"

The interior, with its entrance corridor, broad room and recessed ark area, is created by sturdy squarish pillars supporting projections at 45 degrees that hold long wood-covered ceiling beams separated by glass skylights. The pillars are staggered, creating some spatial interest

along the side walls and giving the wooden elements the form of successive proscenium arches. These "arches" are highest in the center of the room, offering traditional emphasis to the point where the bimah is closest to the worshipers.

Norman Jaffe asserts that the "arches" have literal references as well—the canopies that cover a Jewish bride and groom, the angular forms of Hebrew letters, the shawl covering the traditional Jew at prayer, and the angle assumed by the Orthodox Jew who bends back and forth while praying.

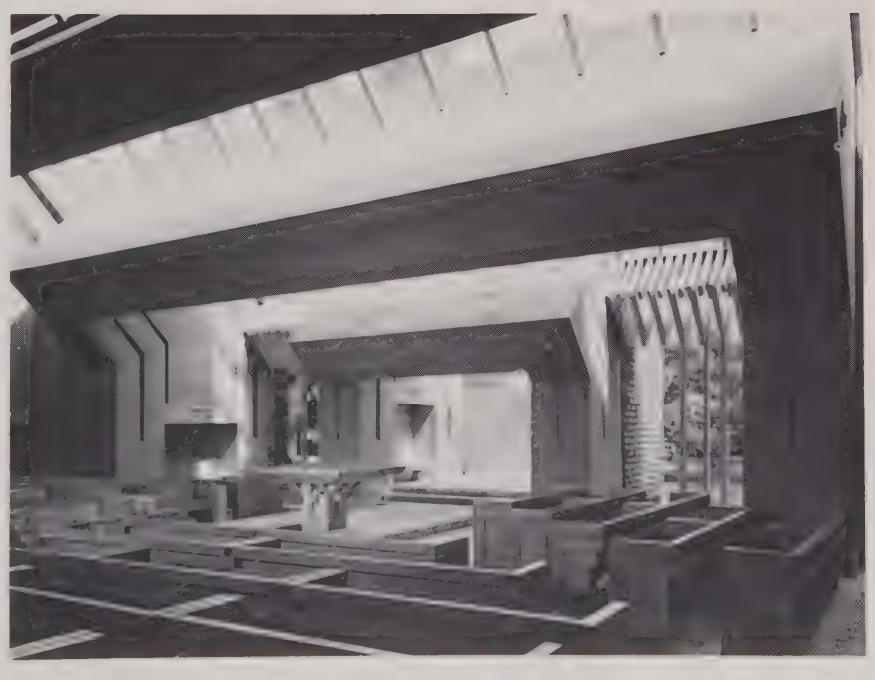
The interior has been kept free of painted decoration and obvious symbolism, but familiar images are present nonetheless. The floors and dadoes are made of beautiful limestone cut from irregular pieces and roughened at the edges. The stone and its handling may bring Jerusalem and its antiquities to mind, although one is not forced to make this association

Jewish References

There are ten Hebrew words incised above seating niches along the side walls, reflecting virtues mentioned in Hasidic teaching (although Reform congregations have little in common with Hasidic ones), and using a number associated with the Israelite tribes and the Commandments. One can discern a six-pointed Star of David bent over the two planes of the angular "arch" above the entrance to the ark area; smaller and more easily recognizable stars appear also on the exterior, attractively relieving the repetitious standard shingles.

Supporting the bimah, in niches along the side walls, and in the woodwork of the tall windows that face the street and flank the ark, are designs recalling trees. Mr. Jaffe connects them to a tree known in Hasidic legend and to the grove behind the building. Where the columns change directions and angle outward to support the ceiling, parallel incisions suggest the candles of a Menorah.

It would be hard for anyone to spot the trees and Menorah without having been told that they were present, but the symbols are there for those who want them. Their abstract form allows one to ignore them in favor of the smooth texture and beautiful blond tone of the Alaskan yellow cedar that has been carefully crafted by master woodworkers—a blending of natural, or divinely created, elements and the work of man, which may be even more satisfying to contemplate.



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A CHAPEL RENEWAL: CELEBRATING THE REAL PRESENCES

The Renovation of the 1893 Chapel of Mount Saint Dominic, Caldwell, New Jersey

Alfred De Vido, FAIA, Architect

Religious architecture is theology in wood and stone. The theology embodied in the Motherhouse Chapel from 1893-1988 is the theology which initiated and supported the cloistered religious life of our founders. A chapel honoring this theology celebrated one Real Presence and called the community to pray by withdrawing from the world.

The theologies of an apostolic community call our attention to the other Real Presences: In the Work, In the People of God, and in the world we serve. The renewed chapel preserves our traditional devotion to the Real Presence, but it is intended to expand that and to embody the teaching of the American Bishops: "There is one faith, but many theologies."

Chapel of Mt. St. Dominic new interior. Architect: Alfred De Vido, FAIA, New York, NY.

What Are We Doing?

1. The old sanctuary is being converted into a small circular space separated from the body of the chapel by a low curved wall. This space will be used both for private Eucharistic devotion and for a choir of no more than 30 seats where daily liturgy of the hours can be celebrated. The tabernacle, set in the low wall, will be visible from both sides.
2. The stained glass windows have been removed and the ten window frames extended down almost to floor level.

Clear glass brings in natural light throughout the day as the sun moves from east to south to west, and the two-story, round-arched windows reveal a changing landscape.

3. The altar of sacrifice will be moved into the midst of the assembly and flexible seating will be arranged around it.

Old interior.

Why Are We Doing It?

The sanctuary:

1. To fulfill the liturgical requirement for a separate chapel for private devotion to the blessed sacrament.
2. To provide the local community with an intimate space for sharing the presence of the word through the liturgical hours.

The windows:

1. Physically, to meet the need for natural light.
2. Psychologically, to renew the space and the community with natural energy.
3. Theologically, to celebrate the presence of the Creator.
4. Symbolically, to replace the painted Dominican icons with a living Dominican symbol.
5. Historically, to embody a new image of ourselves as we are evolving outward and called beyond ourselves.

To embody the liturgical theology which "invites the people of God to experience themselves as the locus for God's Presence."

Problems and Objectives

The chapel dates from 1893 when it was designed by a cloistered community to promote a spirituality of withdrawal from the world. Hence, the chapel is accessible only from the interior, and the atmosphere of the building is inhospitable Minimal, cosmetic alterations and repairs, last done twenty years ago, did nothing to solve the main problem: an environment of darkness, physical discomfort, psychological stress, and a floor plan which placed God at a regal distance from a congregation of spectators Moreover, the resident community, which now numbers about 20, were surrounded during their daily prayer by rows of empty benches—grim reminders of a day when the resident community numbered 100.

The renovation plan provides for both physical and psychological renovation The physical renovation now provides flexible spaces for choral office, Eucharist sacrifice, private devotion, liturgical gathering, and processions. The Blessed Sacrament is set in the dividing wall between the meditation space and the main chapel and is visible from both sides. Seating and other furnishings, all in light oak and stainless steel, are movable into many configurations. The psychological renovation transforms gloom and rigidity into warmth, light, and openness to nature by replacing opaque stained-glass with gigantic clear glass windows opening onto the changing landscape. The clean, uncluttered, space creates a visual silence.

—*Sister Elizabeth Michael, Chair of Renovation Committee*

Reactions

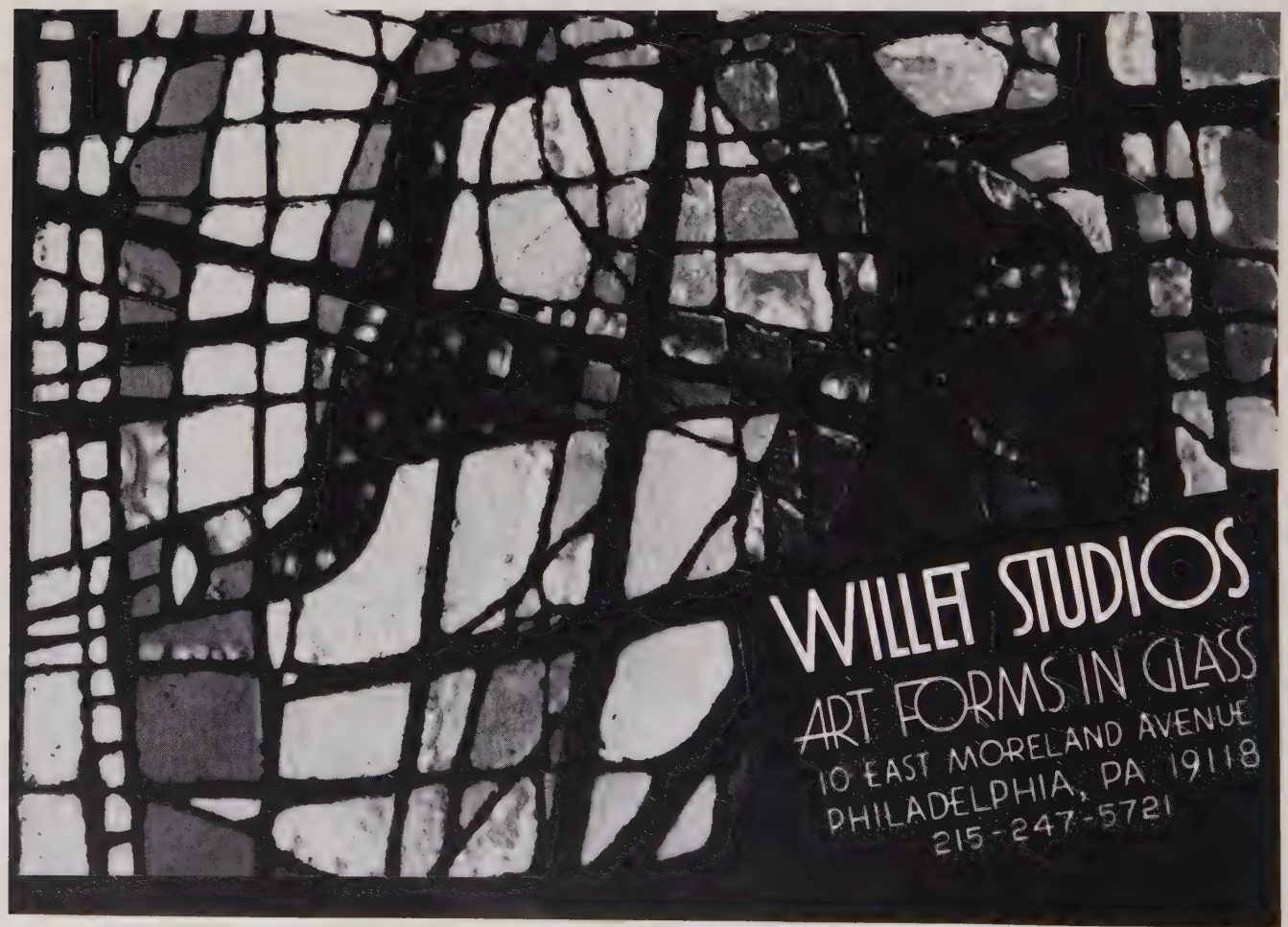
"This is just what I need—a whole new beginning!"

"Jesus must love this simplicity!"

"I was afraid to look at it. I loved the old chapel and I thought the new one would look too modern. But this is so monastic! It feels right."

"I can't remember what the old one looked like, except that it was always dark. This looks as if it was always meant to be this way."

"Open! The whole room says, 'Open up!'"



Detail of faceted glass, Second Presbyterian Church, Carlisle, PA

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(Continued)

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Cincinnati, OH 45202
800-543-0264
800-582-1035 Ohio
513-241-4454 Fax

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10 East Moreland Avenue
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215-247-5721

WILSON, DAVID
R.D. 2, Box 121A
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(Continued on next page)

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P.O. Box 8711
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216-452-4107
Stained glass, textile, wood, metal and stone artists and craftspeople.

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Philmont, NY 12565
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New Berlin, WI 53151
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Artist/Artisan Directory listings:

- $20 per listing—IFRAA members; $50 per listing—non-members.
- Deadline for Spring 1990 issue: February 19, 1990
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

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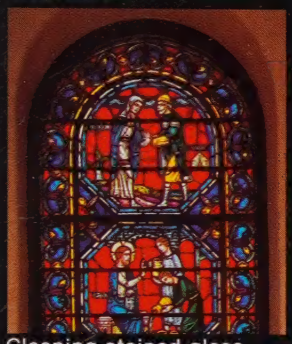

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Calendar of Events

1990

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St. Andrew's Presbyterian Church, Newport Beach, CA

Workshops (January 19): Worship Space Planning, Ecclesiastical Values, Worship Space Acoustics: Form and Function, and Worship Space Illuminations. Join us for this informative and enlightening seminar in sunny California. This day-long event includes presentations, a panel discussion and social gathering time.
Contact: Maureen McGuire, (602) 277-0167

May 1 — **IFRAA Visual Art Awards Program Deadline**

Entries should be received no later than May 1 and will be in the form of 35mm slides. Winning entries will be on view at IFRAA's National Conference in Boston, September 1990, and at the AIA National Conference in Washington, DC, 1991.

Contact: Maureen McGuire, Visual Art Awards Program Coordinator, (602) 277-0167 or Doris Justis, IFRAA Executive Secretary, (202) 387-8333

May 19-22 — **IFRAA Participation at AIA National Conference and Board Meetings**
Houston, TX

At the AIA National Conference in Houston, IFRAA will again organize a cluster of manufacturers displays. Last year's St. Louis display was a huge success. Presenting the IFRAA related manufacturers to the 10,000 AIA members in attendance was a great benefit to each company. We encourage the participation of all manufacturers.
Interested exhibitors contact: John Gascho, (800) 537-1530

September 13-15 — **IFRAA National Conference**
Boston, MA

IFRAA's biennial National Conference featuring workshops, seminars and tours of historic churches in the Back Bay/Beacon Hill areas of Boston. Conference opens with keynote address on Thursday, September 13, and concludes with the Awards program and dinner on Saturday, September 15.
Contact: IFRAA National Office, 1777 Church Street, NW, Washington, DC 20036, (202) 387-8333

September 16-30 — **IFRAA Post-Conference Tour/Seminar in Scandinavia**

Contact: Donald J. Bruggink, Western Theological Seminary, Holland, MI 49423, (616) 392-8555 (office), (616) 335-3607 (home).

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